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## CHICAGO OPERA SIGNS SIX AMERICANS

### *Twelve New Singers Added to Roster of Civic Opera Company*

Discussing his prospectus, Herbert M. Johnson, manager, who has recently returned from a three-months' tour in Europe, says:

"The company already has announced the engagement of Maria Olszewska, prima donna contralto of the Vienna State Opera and Covent Garden; of Marion Claire, Chicago girl who has been singing in Europe during the last year; and of Alice Mock.

"I want to add to this list Hilda Burke, American dramatic soprano of Baltimore; Antonietta Consoli, lyric soprano, born in Lawrence, Mass., of Italian parents; Patricia O'Connell, lyric soprano from Mobile, Ala.; Margherita Salvi, Spanish coloratura; Eva Turner, English dramatic soprano; Ada Paggi, contralto, formerly with the San Carlo Opera Company; Giuseppe Cavadore, tenor, also a member of Mr. Gallo's organization; Ulysses Lappas, Greek tenor who was with the Chicago company for a few performances in 1919, and Barre Hill, baritone, of Reading, Mich., whose entire musical training has been obtained in the United States."

The complete list of artists now engaged includes:

Sopranos: Hilda Burke, Marion Claire, Antonietta Consoli, Helen Freund, Mary Garden, Alice d'Hermanoy, Edith Mason, Lucille Meusel, Alice Mock, Claudia Muzio, Patricia O'Connell, Rosa Raisa, Margherita Salvi and Eva Turner.

Contraltos and mezzo-sopranos: Maria Claessens, Constance Eberhart, Cyrena Van Gordon, Maria Olszewska, Ada Paggi and Irene Pavloska.

Tenors: Giuseppe Cavadore, Antonio

Cortis, Charles Hackett, Forrest Lamont, Ulysses Lappas, Rene Maison, Charles Marshall, José Mojica, Lodovico Oliviero and Tita Schipa.

Baritones: Barre Hill, Richard Bonelli, Desire Defrere, Cesare Formichi, Luigi Montesanto, Howard Preston, Giacomo Rimini, Robert Ringling, Eugenio Sandrini and Vanni-Marcoux.

Basses: Chase Baromeo, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Antonio Nicolich and Vittorio Trevisan.

Ballet: Swoboda and Yurieva.  
Musical director: Giorgio Polacco.  
Conducting staff: Roberto Moranzoni, Henry G. Weber, Charles Lauwers.

Speaking of the singers, Mr. Johnson continues:

"In engaging six young American artists, the Chicago company is pursuing its policy of giving gifted young Americans every opportunity to make good on the operatic stage. Detailed announcements concerning the work of Marion Claire already have been made.

"Alice Mock is a young California girl who has been engaged to sing coloratura and lighter lyric rôles. Miss Mock is an artist of considerable experience and has a fine reputation in Europe. She made her début at Montecatini four years ago. Born in Oakland, Cal., her first training was at the hands of Irene H. Nichols, contralto. Just after the armistice, Miss Mock went to Paris, where five years of hard study under the tutelage of Florence Holtzman fitted her for a career.

"Since that time, Miss Mock has been



ALICE MOCK, OF CALIFORNIA, A SOPRANO WHO COMES TO THE CHICAGO CO. FROM THE PARIS OPERA, AS GILDA IN RIGOLETTO

CHICAGO, Aug. 29.—A number of revivals and twelve new artists are announced for the Chicago Civic Opera Company's approaching season.



ADA PAGGI, MEZZO-SOPRANO, FORMERLY OF THE SAN CARLO OPERA CO., WHO WILL APPEAR IN MADAME BUTTERFLY

busily engaged in opera abroad and continuous study. She was a member of the Marseilles Opera for some time.  
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PATRICIA O'CONNELL, SOPRANO, WHO WILL MAKE HER FIRST APPEARANCE IN CHICAGO THIS SEASON. SHE IS A DAUGHTER OF JOHN C. O'CONNELL OF THE NEW YORK TIMES EDITORIAL STAFF AND A PUPIL OF THE JUILLIARD FOUNDATION



MARION CLAIRE, A YOUNG CHICAGO SOPRANO WHO HAS BEEN SINGING IN EUROPE, AND WHO HAS SIGNED WITH THE CHICAGO OPERA FOR THE APPROACHING SEASON



ULYSSES LAPPAS, GREEK TENOR, WHO REJOINS THE CHICAGO OPERA IN THE FALL. THIS WILL MARK HIS FIRST CHICAGO APPEARANCE SINCE 1919



# STADIUM'S FINAL FORTNIGHT features DENISHAWNS

By Robert Marks

RUTH ST. DENIS, Ted Shawn, and the Denishawn Dancers opened the week of Aug. 20 at the Lewisohn Stadium, embodying in more or less choreographic form compositions of Sinding, Brahms, Liszt, Debussy, Moszkowski, and Glazounoff. Following this was a second or nationalistic section in which American, Japan, Germany, France, Italy, and East India were given meet interpretive space. Many of the numbers were familiar features of the Denishawn repertoire, e. g. the so-called Cosmic Dance of Siva in which Mr. Shawn has for so long and so magnificently exhibited his physique, and the Bunnia Bazaar scene in which the sensuousness of Mohammedan dancers in purdah, Hindu women in sarees, Punjabi in jackets and trousers of brilliant and variegated colors, Pathans, the hill men, and countless oriental flunkies formed the background of Miss Denis' famous Nautch dance.

The culminating spectacle of the evening was an ensemble feature designed to embody Miss St. Denis' conception of the "metaphysical ballet." The motivating spark for this great leap into the realm of the transcendental is a poem by Miss St. Denis called *The Lamp*, which has to do with "the divine Star of Life." In this the editorial "We" "yearn for Beauty, for Love, for Truth," are "lost in the mazes of life" and are saved when, while dying and still living, "the night Lamp of Eternity" appears "upon the high horizon of the Soul." The saving power is "the Lamp of Perfect Life." The musical setting was Liszt's *Les Préludes*.

The *Woman With the Lamp*, obviously, was Miss St. Denis; *Death and Life*, Ted Shawn. The costuming and grouping, according to the program, was inspired by William Blake—no less. With all of this intellectual, esthetic, philosophic, psychic, and rhapsodic background, the ensemble effect became something of a cross between that of the moving picture *Metropolis* and a Ziegfeld tableau.

Beside Miss St. Denis and Mr. Shawn, the solo dancers most in evidence throughout the performance were Ann Douglas, Ernestine Day, Estelle Dennis, Francesca Braggiotti, Lillian Granzow, and Hazel Krans. The conductor was Graham Harris.

Tuesday, Aug. 21, the program was repeated with the exception of one number in the first group. The audience was larger than the preceding night, occupying all but the most remote field seats.

## Rain Interrupts

The third performance of the dancing was postponed on account of rain. Hans Lange, concertmaster of the Philharmonic-Symphony Orchestra, improvised a substitute program which he conducted in the Great Hall of City College. The orchestra played the overture to *The Marriage of Figaro*, Bach's air for strings, Grainger's arrangement of a County Derry tune, Beethoven's *Léonore*, No. 3, and the first symphony of Brahms. The broadcasting of Governor Smith's acceptance speech was held responsible for a large percentage of the attendance reduction, the audience approximating 1,000, the smallest attendance of the season.

On account of the weather the dancing was again postponed, Thursday night, being replaced by the previously announced orchestral program. William van Hoogstraten conducted Beethoven's second symphony, Berlioz's overture to *Benvenuto Cellini*, *The Entrance of the Gods into Valhalla* from *Das Rheingold*, Debussy's *Iberia*, and Stravinsky's *Fireworks*. Friday night,

despite the dubious weather, the Denishawns made their final appearance. The orchestra closed the week with Goldmark's overture to *Sakuntala*, Tchaikovsky's *Romeo and Juliet*, Liszt's *Les Préludes*—there being no rest for the weary—and the Brahms symphony No. 2.

## "Ether Music" Novelty

The Theremin-Vox, or instrument for production of "Ether Music," was the novelty scheduled to be played by Leon Theremin and his assistants during the last week of the Stadium concerts. The Theremin-Vox is an electrical instrument similar, in many respects, to a radio set of the super-hetrodyne variety, and connected to one or several loud speakers. By varying the distance of his hands from two antennae attached to the machine, the operator effects changes in the pitch, *timbre*, and volume of an internally produced tone.

Hadley's Festival piece was the opening number for the final week, Aug. 26-29. The other works of American composers on the same program were John Alden Carpenter's *Skyscrapers*—by request—and three excerpts from MacDowell's *Indian Suite*. The remainder of the evening was devoted to Handel's Concerto for two wind choirs and strings, Brahms' *Variations on a theme by Haydn*, and the *Ride of the Valkyries*.

Monday's program featured Professor Theremin. The orchestra, in addition to his program, was slated to play Schéhérazade, Ravel's *Rhapsodie Espagnole*, and Liszt's first Hungarian rhapsody. Professor Theremin and his three assistants played a group of comparatively familiar numbers. The soloists approximated the pitch of the violin, viola, cello, and bass, although retaining the peculiarly unique *timbre* of the Theremin-Vox. They selected as numbers well adapted to exhibit the distinctive properties of the instrument, Rachmaninoff's *Vocalise*, in which the ether-wave has a constant equivalent to the human voice, Mozart's *Ave Verum*, a duet arrangement; Saint-Saëns' *The Swan* in quartet arrangement; and Handel's *Largo*, arranged for the ensemble.

For Tuesday Mozart's *Sinfonia Concertante* was allotted a "first time at the Stadium" performance. The little-played Schumann D minor symphony (No. 4), Bach's Air for strings from Suite No. 3, and the Parsifal Good Friday Spell were among the other numbers on the program. Since the irrepressible Mr. Hoogstraten held the baton, a good old favorite wound things up: the Overture of *Eighteen Bells* . . . and a few cannon.

The annual "request" program closed the season, Wednesday night, Aug. 29. The Beethoven Fifth was there as usual, pushing out its only rival, Tchaikovsky's *Pathétique*, by a narrow margin. Tchaikovsky was shoved into the garland anyway with the Suite, Op. 71, miraculously dubbed "Nutcracker." And, as usual, Mr. van Hoogstraten's faithful adherents and loyal followers demanded the Blue Danube . . . not to mention the Tannhäuser overture. According to the voting Debussy's *Afternoon of a Faun* and Rimsky-Korsakoff's *Spanish Caprice* and Schéhérazade starred in the divertimento class. William Tell running second to Tannhäuser for the overture laurels. Stravinsky, Scriabin, and Gershwin were comparatively neglected. Gershwin's jazz affair, it may be recalled, was one of the favorites of last year's Stadium dilettanti—but this year . . . back to the classic and semi-classic . . . Mozart, Vivaldi, and Liszt.

During the 1928 season twenty compositions were given their first Stadium



RUTH ST. DENIS PERFORMING THE FAMOUS NAUTCH DANCE WHICH WAS ONE OF THE HIGHLIGHTS OF THE DENISHAWNS STADIUM PROGRAM

performance. Carpenter's *Skyscrapers*, Kodály's *Hary Janos*, Bruckner's *Romantic Symphony*, Liadoff's arrangement of eight Russian songs, Casella's *La Giara*, Mozart's C major symphony, Pinelli's arrangement of a suite by Corelli (from Op. 5), three excerpts from Molinari's arrangement of Vivaldi's *The Four Seasons*, Rabaud's *Nocturnal Procession*, Cimarosa's overture to *The Secret Marriage*, Kalinnikoff's symphony No. 1 (G minor), Stravinsky's *Fireworks*, Mozart's *Sinfonia Concertante*, Elgar's *Enigma Variations*, Martucci's *Novelletta*, Prokofiev's march and scherzo from *The Love for Three Oranges*, Langley's *Alone*—being three cheers for luck and Lindbergh, Rimsky-Korsakoff's *Procession from Mlada*, and Respighi's Suite No. 1 of old airs and dances for the lute, transcribed for orchestra. Of these Carpenter's *Skyscrapers* was the only one to be given a second performance, being repeated last Sunday night by special request.

Of the fifty-four concerts, thirteen were devoted to special attractions. The first was John Alden Carpenter's *Skyscrapers* which was performed with twelve soloists on the opening night, and again Aug. 26. The Beethoven Ninth was given July 17 and 18 with Louise Lerch, Elizabeth Lennox, Charles Stratton, Alexander Kisselburgh as soloists, and a chorus from the Choral Symphony Society. The Hall-Johnson Negro Choir presented a program of spirituals, July 23, and, being interrupted by rain, repeated its performance the following night. On July 30, a con-

cert version of the second act of *Faust* was sung by five soloists: Natalie Hall, Helen Oelheim, George Fleming Houston, Robert Elwyn, and Harold Hanson. The Duncan Dancers, led by the spontaneous Anna, gave two successive and tumultuously successful performances, Aug. 8 and 9. The Denishawn dancers appeared as a sort of ante-penult Aug. 20, 21, and 24. And after the classical interpretations, there was left the last rose of the summer, which, in reality, was the bud of the future . . . the Theremin-Vox.

In all, 157 compositions were played under the batons of three European conductors, representing the work of sixty-two composers. Credit for outstanding interpretive work is due the English conductor, Albert Coates, whose readings of Wagner, Beethoven, Prokofiev, and Respighi were particularly impressive. Bernardino Molinari, conductor of the Augusteo in Rome, was the other guest-conductor. His *forte* was shown in his performance of seventeenth century music, especially the Italian varieties of lyric and *Vel Conto*: Vivaldi's *The Four Seasons* (in the Molinari arrangement), Cimarosa's overture to *The Secret Wedding*, Pinelli's arrangement of a suite by Corelli.

Mr. van Hoogstraten's best work was in the way of novelties. His Brahms and Beethoven left something to be desired, but his performances of *Skyscrapers*, Respighi's Suite No. 1 of old airs and dances for the lute, Kodály's *Hary Janos*, and the G Minor symphony of Kalinnikoff, were superb in their freshness, energy, and gusto.



# LOUIS ECKSTEIN, *Presiding* GENIUS at RAVINIA

## *An Interview with the Man behind the "Opera House in the Woods"*

by Dorothy Crowthers

A BRILLIANT season at the "Opera House in the Woods," as Ravinia is affectionately known by Chicago's north shore residents, will come to a close on Labor Day with a gala performance arranged by Louis Eckstein, impresario, presenting acts from several operas which will engage the services of his entire company of stars, gathered each year from the Metropolitan, Chicago and Paris Opera forces. This is the seventeenth summer to witness this remarkable musical enterprise, begun modestly as a series of concerts into which there gradually seeped an element of opera in various excerpts given.

Through the changing years, deftly guided by the unique personality which animates the undertaking, Ravinia Opera has been unostentatiously though painstakingly developed until today it stands forth resplendent in our cultural history,—an American Bayreuth. Even Wagner, in elaborate plans for a festival opera house, probably never dreamed of the less pretentious but none the less exalting beauty to be obtained from opera set in a veritable Hall of the Gibichungs, with massive roof and supporting beams of weathered oak around which Siegfried's forest rustles in accord with the orchestra's harmonies. Nor is the proverbial bird absent; there is scarcely a world-renowned artist whose golden tones have not at some time echoed through these woodlands. Such is the charm of Ravinia.

### *The "Opera Special"*

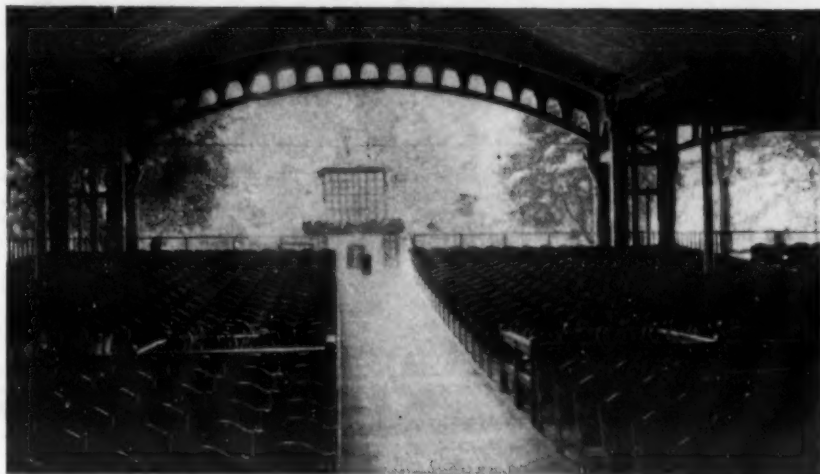
Strangely enough, to many New Yorkers (admittedly provincial as we are), including some of the most ardent devotees of the Metropolitan Opera House, Ravinia is only vaguely known as one of the places whither our favorite singers betake themselves in summer. Saddened by dreary months of closed

portals on Broadway, behind which reigns silence and desolation with scene painters desecrating the holy precincts, one is apt to be seized with an overwhelming curiosity to penetrate the mystery of Ravinia.

Arriving in Chicago, skepticism is instantly dispelled when boarding the "Opera Special," a gay little train which every summer evening emerges from the city's turmoil and speeds through the dusk on its adventurous journey. Unsung by a Honegger, it nevertheless toots its way importantly for twenty-two miles along the shore of Lake Michigan, passing shaded suburbs whose names are immediately recognizable as the summer abodes of the opera singers. As full of music enthusiasts as a porcupine is of quills, the train discharges the expectant throng before the gates of the forty acre estate in which the Ravinia Opera House is situated, there to rest until time to convey them away again.

Gravel paths, flower-fringed and lighted by bulbs, like giant fireflies among the trees, lead to the pavilion. But this is only the setting, entrancing as it is. The revelation occurs when the green velvet curtains part and one witnesses a performance of artistic perfection commensurate with the best presentations at the Metropolitan in New York. Not only is the singing of our well-loved artists seemingly more spirited in this atmosphere, as remarked by Mr. Otto H. Kahn on the opening night of the season, but histrionic subtleties are more telling in the intimate theatre and there is a Belasco touch in attention to minute details of stage business and scenic effect.

Before an act has ended, one is stirred by the realization that these things do not just happen. Unseen but apparent behind it all, is a supreme force, a sun about which revolve the satellites of



LOOKING OUT FROM THE AUDITORIUM AT RAVINIA, WHERE NATURE AND ART COMBINE TO PROVIDE A STIMULATING ATMOSPHERE

Ravinia's universe. This is Louis Eckstein, the only man in the world who owns an opera house and is active head of every department.

"Write about Ravinia," was Mr. Eckstein's invariable reply to questions regarding his extraordinary career. "Let the place speak for itself," he urges. Modesty seems scarcely an adequate term to describe his aversion to personal publicity. He shrinks from interviews and shuns the camera. There is a tiny office in the Studio Building, formerly the Ravinia Theatre for motion pictures, now the storehouse for over \$400,000 worth of scenery, where on a Saturday morning, the only day Mr. Eckstein does not go to his offices in Chicago, he may be cornered for a chat about the opera. Tactful manoeuvring may draw out an occasional reference to incidents of his eventful life. Almost immediately suspicious of the hopeful glimmer in the eyes of the interviewer, he extracts promises whereby his own story shall be left out of print. One might more readily disregard his wishes, were his pleas less genuine.

The history of American enterprise abounds in instances of men such as the late Joseph Pulitzer, whose meteoric career, began as an humble, penniless newsboy and ended as the millionaire owner of one of this country's most influential journals, occurred in the short span of a lifetime. Nowhere else does the wheel of fortune turn so fast, nor does it turn so auspiciously except for those whose vision is vast, whose ingenuity is boundless, whose perseverance is untiring and whose idealism is predominant.

Thus Louis Eckstein, native of Milwaukee, whose early life is similar in many instances to that of Mr. Pulitzer, has become a power in real estate, banking and commercial affairs, devoting a large part of his time for the last twenty years to the publishing of the widely known Red Book Magazine, and for almost as long to the production of grand opera at Ravinia, his pleasure and hobby for which, it is said, he munificently provides well over a \$100,000 a year to cover the deficit in the cause of art.

### *Studied the Violin*

A boyhood love of music and literature are responsible for his two most active pursuits. Ravinia is the realization of an ideal born at an aspiring age when he was an ardent and gifted student of the violin. This is, of course, only a surmise! One dare not quote a single remark, except that which may be the keynote of the monumental work at Ravinia.

"Everyone," he maintains, "must have a cultural element in his life as well as a material one."

In the office at Ravinia, which he

claims to be principally reserved for discussions of a temperamental nature with his artists, Mr. Eckstein showed a work-sheet whereon he plans the season's activities. He chooses the entire personnel of his company, makes the contracts, selects the repertoire and assigns the casts.

"In many instances," he explained, "I arrange so that an opera can be given with a complete change of artists. No work is offered more than two or three times because of the fact that the audiences, drawn largely from the north shore suburbs, are in frequent attendance and variety of repertoire is therefore essential. We will have mounted thirty-three works during this season of ten weeks."

A pardonable smile of pride accompanied the last statement.

### *Surveying the Season*

"The record of performances," he continued, "is held by Aida, which will have reached four complete hearings and an additional act on the final evening. In this work Elisabeth Rethberg has shared honors with either Giovanni Martinelli or Edward Johnson. Martha will have been given the same number of times, with Martinelli during July and with Tito Schipa during August, Marouf, a novelty this season and its outstanding success, with Mario Chamlee as the Cobbler of Cairo, has been heard four times, as has the ever popular Pagliacci. The other novelty this year was Ravel's L'Heure Espagnole presenting Yvonne Gall and Désiré Defrère as principals. Le Chemineau was revived with Giuseppe Danise as the vagabond. Altogether, the repertoire will have included twenty-one French, eleven Italian and one German opera. The last, Lohengrin, with Edward Johnson in the title rôle enjoys considerable popularity here and receives several repetitions annually.

Reference was made to the unusual excellence of ensemble evident in the chorus of about forty carefully selected men and women.

"Everyone is on his own here," announced Mr. Eckstein. "So expert is our chorus that on the opening night when Mme. Rethberg's sudden illness necessitated a last minute change of opera, we were able to present a fine performance of Cavalleria and Pagliacci without a single preliminary rehearsal, despite Maestro Papi's contentions to the contrary."

Only a fearless man can hope to be an impresario, it would seem, though Mr. Eckstein attributes his success merely to good judgment and a heart. What must have been his sensation that first day of the season when four red card emergency calls were awaiting him: at the Drake Hotel upon his arrival there with Mr. Otto Kahn and Mr. Edward Zeigler of New York; what

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LOUIS ECKSTEIN, IMPRESARIO OF RAVINIA, (LEFT) AND OTTO H. KAHN, CHAIRMAN OF THE METROPOLITAN COMPANY'S BOARD OF DIRECTORS, IN MR. ECKSTEIN'S BOX AT "THE OPERA HOUSE IN THE WOODS" DURING A PERFORMANCE



# WELSH ASSEMBLE for EISTEDDFOD

## Annual Pageant of Bardic Lore is Enacted in Wales

By Leigh Henry

LONDON, Aug. 15.—"In the face of the Sun and the Eye of Light" it is laid down by Welsh bardic laws that the ceremonies of the Gorsedd of Bards shall be held—those ancient and picturesque rites which each year render the Royal National Eisteddfod of Wales unique among the art festivals of the world; and this year, as for the past three annual National Eisteddfodau, the elements have been propitious for the impressive pageant.

What a pageant indeed! What a gathering of a people to dedicate an entire week, from the early hours of morning until close on midnight solely to the homage and service of the arts and the great, ancient Cymric traditions which these preserve for every Cymric man, woman and child. The vast crowds alone would be remarkable; for they come, not only from every province and county of their beloved Wales, their *Gwalis Anwyl*, but back to the Motherland from every part of the British Empire, from the great United States where so many Welsh names are linked closely with American liberation and history, from Asia, Australasia and Africa and from the unique Welsh colony of Patagonia, where, in South America there has been realized so much of the dream of the old voyaging visionary, Sir William Vaughan of Llangydeyrn, who sought to emulate Nova Scotia, (New Scotland) by founding Cambriol (or New Wales) in Newfoundland between 1616 and 1637.

### A World Reunion

Each year's National Eisteddfod is the world reunion of the Cymric people. There each year congregate thrilling crowds of tens of thousands, fired with an indescribable racial impulse, voicing in speech and song the tongue which has remained unaltered since the days when Pythagoras studied the Druid mysteries and sciences with the Celtic neighbors of ancient Greece, the language in which rose the shout of triumph when the victorious Celts bore down the Latin legions and stormed and sacked Rome.

A remotely ancient race, the Cymric peoples have never lost the race-memory of their first European home, the *Gwlad y Haf*, or Summer Land which we now call the Crimea. Salutation to the sun-light permeates their bardic ceremonies and symbolizes their national conception of the arts as the highest illumination of the nation and of humanity. Even when the elements gain-say them, this undying inner fire illumines their declamation and singing at the national arts-festival, the Eisteddfod *Genedlaethol Cymru*, the National Eisteddfod of Wales.

"Gyd's Wawr,"—"To the Dawn," runs the ancient Cymric slogan, and it is to the dawn that the morning crowds for the Gorsedd Ceremonies move out in their thousands by every road leading to the Circle where annually meets the Order of Bards. No

other festival—I know many from Atlantic to the Aegean Sea—has heard such mingled chanting "When Dawn's Left Hand Was in the Sky," as Old Omar Khayyam sang.

The representatives of each locality move in over hill and through valley to the Eisteddfod center singing the traditional airs and hymns of their home regions, a sea of song, wave upon wave. These are not trained choirs; they are simply the ordinary people singing the everyday, beloved melodies of their native land handed down as a vital part of everyday life in Wales through many generations. Motoring in with my host to Treorchy through the morning-gray to take my place in the Bardic procession, while yet miles from the town, the roads were lined either side five or six deep with the tramping thousands turned out to offer homage to the rites in mute spectatorship, but singing their way along until the solemn moments of silence come. Nowhere else do I know the musician so revered a figure by sole virtue of his vocation. The figures of Welsh music are known throughout the land.

As our auto passes one has the deeply affecting thrill of hearing one's name murmured or called out, of seeing men's heads uncover, old women curtsy, of hearing little children cheer and even of catching the lilting Welsh greetings shouted while the wayfarers stand aside to permit one to pass. Whatever gloom oppresses one elsewhere, to be a Bard of Wales, a Cymric musician proceeding to the Gorsedd Ceremony or Eisteddfod is to know an annual dawn in one's heart, of deep gratitude to one's race which so loves and reveres one's art, of renewed faith in this undying enthusiasm and inspiration of a whole people in music, of thrilling stimulus and responsibility towards one's art which one's Cymric people have elevated into something symbolic of the very identity of the race itself.

No blatant chauvinism this; the essence of Welsh culture, as of Welsh bardic tradition, is that the arts are the medium of peace. Where other nations vie in physical struggles, in games and sports alone, Wales, notwithstanding the age-old devotion to football, dedicates its national celebration to the arts which exercise and develop the spirit. Even in their musical, dramatic and poetic contests at the Eisteddfod there is an embracing spirit of union, of that

comradeship which is the source of the national name, Cymry, or comrades. The whole spirit of the Cymric conception of the arts, the evolved Celtic contribution to world culture, was voiced by the beloved Pedrog, Archdruid of Wales, this year at Treorchy, when he said: "I am seventy-five; I would that I had seventy-five tongues of fire to proclaim to the world the brotherhood of humanity and concord among peoples and classes!" At no other festival I know does one hear less militancy and belligerent utterances or more patriotism celebrated in proud affirmations of achievement in the arts.

In all this vast mechanism of ceremonies, competitions, mass-singing, choralism, drama and concerts, each imbued with typical native Cymric traits, music is the mainspring. Music links the Order with the vast lay assembly from time to time throughout the ritual, when old Celtic canticles are sung and it is with music,—the united singing of the Welsh National Chant, *Hen Wlad fy Nhadau*, (Land of My Fathers), that the ceremonies close. There is no form of music which does not find its place in the Eisteddfod Week's programs. Mixed choirs, male choirs, female choirs, children's choirs, orchestras, string bands, brass bands, chamber music of all combinations, solo vocalism, vocal duets, instrumental solos, folk songs and folk dances, action songs, (these of most dramatic and picturesque types on Welsh folk airs and Welsh traditional themes imaginatively treated) figure in the competitions beside old and modern poetry composed or declaimed and exhibitions and competitions in arts and handicrafts.

### Ever Looks Forward

Wales looks ever forward; the story of Lot's wife is no Cymric legend. For every National Eisteddfod there is organized the *Cor Plant*, or Eisteddfod Children's Choir of 600 voices, and with the children's concert the Eisteddfod Week's evening concerts are launched each year. Wales of today desires each year to know the spirit of Young Wales, the Wales of tomorrow represented by the Welsh children of today. As the hundreds of young, fresh voices rise in song, even the hardest bitten Welsh man or woman renews his or her youth and with it the spirit of nation faith in art.

The Children's Choir at this year's



MAIR JONES, WELSH SOPRANO, WHO WAS A NOTABLE SOLOIST AT THE CLOSING WELSH NATIONAL PROGRAM OF THE ROYAL EISTEDDFOD AT TREORCHY

National Eisteddfod at Treorchy was worthy of the traditions of earlier years at other centers. The martial Welsh air, *Harlech*, was delivered with a verve which spoke well for Young Wales' spirit—and high spirits! Following on this and the excellent custom of giving a function to the school choirs of each year's Eisteddfod locality, came choral airs and unison folksongs, with or without accompaniment, by *Ysgol Ynyswen*, *Ysgol Treorci*, *Ysgol y Pentre*, *Ysgol Cwmpac* *Ysgol y Ton*,—the prefix *ysgol* being the Welsh for school.

With these we heard the *Can y Crud*, or Cradle-song of John Price, the *Dawns y Bugemliad*, or Shepherds' Dance of Sir Edward German, the Welsh folk songs, *Hob y Derri-dando* and *Hela'r Sgwarnog*, the charming lullaby of our Welsh Ravel, David de Lloyd, one of our most affectionately loved Welsh musical nationalists and creator of the modern form of music drama, the evolved singing play on Welsh traditional themes, musical modes and metres; and works by Heber Evans, Hopkin Evans, E. T. Davies, (who always evinces insight into the child spirit in music), Emlyn Evans, and a new work of more than future promise by Olive V. Williams, one of Wales' younger women composers who promises to maintain our women composers' prestige, as already attained by the late Morfydd Owen and by the Poetic Claudia Lloyd, the latter one of our youngest and most talented female composers.

Interwoven with school choirs and the full Eisteddfod Children's Choir under the sympathetic direction of Gwilynn Ithel Thomas, came appropriately naive Welsh songs rendered with fine simplicity, immaculate diction and charming vocal purity by Megan Thomas, Penillion on verses by the late Eifion Wyn, (Cont'd on page 12)



THE PRESIDENT AND MEMBERS OF THE GORSEDD MUSIC BOARD, WHICH DIRECTS THE MUSIC FOR THE EISTEDDFOD, WITH THE 70 YEAR OLD SINGER OF THE CROWNING SONG OF THE BARDIC RITES, MME. WILLIAM PENN, A DIRECT DESCENDANT OF THE FOUNDER OF THE STATE OF PENNSYLVANIA. LEFT TO RIGHT: HAYDN MORRIS, DR. LEIGH HENRY, MME. WILLIAM PENN, CANON MAURICE JONES AND D. TAWE JONES



# CROCHETS AND QUAVERS OF CRINOLINE DAYS

"GRAND LYRIC ENTERTAINMENT"  
FEATURED FIFTIES IN COLUMBUS

By Roswitha Cranston Smith

COLUMBUS, Aug. 25.—Even back in the days when the late John C. Freund, who later founded MUSICAL AMERICA, edited the Musical and Dramatic Times and Music Trade Review, Columbus had its correspondent.

But that need be no matter for astonishment, unless among the younger generation. For, some years previously, Pelatia W. Huntington wrote that "when there was neither railroad track nor telegraph pole in the State of Ohio the people of Columbus were patrons of good music." It was in February, 1850, that the first passenger train steamed into the town; and, according to the memory of the very oldest inhabitants, it was the year thereafter that Parodi, Anna Bishop, and Jenny Lind came to sing in the old Odeon, opposite the State House.

It is something of a shock to the modern musical "pioneer" to peruse the musical annals of the fifties and discover how much music Columbus really had at a time when the last stage-coaches rumbled up the worn plank road to the Neil House. Those were the days when the singing schools flourished, and when, down on "the raging canawl," the white packet-boats, with their green shutters and scarlet curtains, always came in with a band of music playing on board. A rolling omnibus jingled the new arrivals up to the Capitol Square, where, on the other side of a high board fence back of the quaint little red-brick State House, the new Capitol was under way. For fifteen years convicts made the yard ring with the clink of their chisels, while the oxen and the locomotives on the quarry railroad were busy all day long.

## Aristocracy in Blowing

But in the summer evenings Goodman's Band gave nightly concerts on the Square. There was Machold's Saxhorn Band too, among our German citizens. And there were the Blowhards, an amateur brass band, in which the sons of our first families practised diligently, and which serenaded under many a window where the lattice screened the curious eyes and eager ears of some demure and hoop-skirted belle.

Of course there were organizations which took themselves more seriously than the Blowhards,—the Handel Club for one, which as early as the twenties had acquitted itself on occasion "with a superior degree of excellence." The Franklin Harmonic Society came to the fore in the thirties as did, the first Columbus Band. The Sacred Music Society was organized in 1845, and the Männerchor in '48. This, after eighty years of continuous activity, still functions.

In newspaper columns of 1851 are to be found accounts of mining prospects in California, discussions of various slave problems, letters from subscribers anent "the new bloomer costume," advertisements of Kunkel's Nightingale Ethiopians, and the New Operatic Troupe of Jenny Lind Harmonists who apparently provided the jazz of the period. On June 26, the following announcement was made by the owner of the music store:

The undersigned has the honor to inform the citizens of Columbus that, desirous of complying with the numerous invitations, he has prevailed upon MAD'ELLE TERESA PARODI Prima Donna from Her Majesty's Theatre in London to stop for one night in Columbus for the purpose of giving A GRAND CONCERT which will take place on Saturday, June 28th at the Odeon.

MAD'ELLE PARODI will be assisted by the following celebrated Artistes: AMALIA PATTI, prima donna contralto. MAURICE STRAKOSCH, the eminent pianist.

MISKA HAUSER, the famous violinist. Mad'elle Parodi will sing the following pieces,—

First, the celebrated grand aria from Bellini's opera of Norma.

Second, Variations de Bravoura, composed by Rode for the violin. This piece is the most extraordinary and difficult composition for the human voice which exists, and has never been attempted by any vocalist but Malibran and Parodi.

Third, the beautiful aria from Rossini's Opera of Il Barbiere de Seviglia.

Fourth, the Grand Duetto from Bellini's Opera of Norma together with Mad'elle Amalia Patti.

The Piano to be used upon this occasion is the same one that was furnished by Mr. Chickering to Jenny Lind at her concert at the Temple in Boston and is one of his best Grand Pianos. Price of tickets \$2 each, to be had at Reed's Music Store. Doors open at 7 o'clock. Concert to commence at 8.

Summer weather was unmistakably the season for concerts, and in August Anna Bishop advertised a "Grand Lyric Entertainment" (no one gave anything less) and promised "in the course of the evening Splendid Scenes in Dramatic Costume, as well as popular songs, cavatinas, ballads, etc." Even a four-page newspaper of fifty-one had space for the entire history of the adventurous life of a prima donna, and the tale of Anna Bishop's tour of Russia, and of all her meetings with royalty fill a column and a half in the sheet for Aug. 9. Our prima donnas try to maintain the tradition, but their stories pale considerably beside the account of grand duke's palaces lent for entire sojourns, and the Queen of S—'s sisterly tears at parting. But our Columbus editor looked upon the lady with unbiased eye.

"Madame Bishop," he wrote, "is a London woman of, we should judge, 35 or 40 years of age, rather too large and full for grace, and not so fine a figure as Parodi. In opera she is at home,—acts well and sings well. She would have left a better impression if she had omitted the Mexican piece. It has no special merit as a specimen of music."

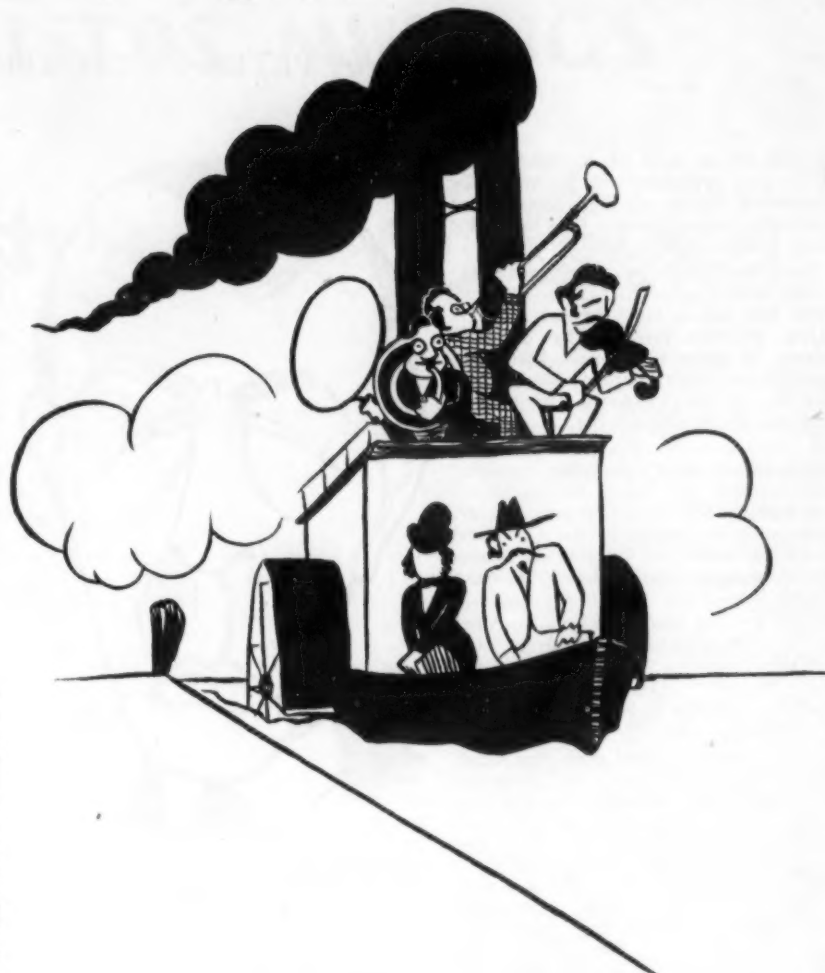
## Murders and Melody

Jenny Lind came to Columbus in the fall, and meanwhile the daily papers printed notices of buffalo hunts, the San Francisco fire, the new and amazing record set by the New York mail coming through in thirty-six hours, counterfeit money, and fatal affrays, like the Grubbs-Morgan affair, which were so numerous in Kentucky. One tragedy, at Boonville, was remarkable for its report if not for its news.

"Both participants were fatally wounded," ran the account, "and were removed to their respective homes, muttering and groaning. Emma, after bringing in her two children to receive their father's last embrace, knelt down at the bedside of her dying husband and prayed. Her beauty, the wild strains of her sweet voice, her language feeling, and style were above all conception."

This was no scene staged for reporters, for the man died then and there, and this account may be read in the paper for June 6. The same paper published one of Daniel Webster's famous speeches in full. Importation of Negroes from Africa into Cuba rose continually that summer, amounting to 14,500 in the fourteen months preceding; and Mexican Mustang Liniment was guaranteed to cure even the incurable.

Jenny Lind's comings and goings were recounted almost daily during the year



THE WHITE PACKET BOATS PLIED "THE RAGING CANAWL" TO THE JOLLY STRAINS OF THE BAND ON BOARD

as a matter of news,—her disruption with Barnum at Philadelphia because he made her sing in a circus tent, where even her gossamer handkerchief could not protect her throat and nostrils from the sawdust and the proximity of the stables; her fainting during the exercises at Albany, and a surmise that "she misses Barnum's genius in providing against mobs and noisy rowdies."

It was doubtless the persistence of the rowdy element that prompted an editor to publish, under the heading of Follyism, the following:

"Jenny Lind will visit Columbus and give at least one concert in a few days. Probably she will not remain more than a day or two. Let us in advance, implore our people of all classes to have mercy upon her, and not dog her to death. Let her visit our Capital City and go away with a favorable opinion of us. This can only be done by letting her go out and come in when she pleases, without everyone within two squares of her going crazy about it, and running to and fro as if somebody was going to be hung. Don't climb up her carriage and gaze in at her. Don't rush up the steps when she gets out or gets into her carriage. Let her feel that she has a quiet and comfortable home among us, and we shall do more for her comfort and our honor than we possibly can by making toadies and fools of ourselves."

One sensible custom of the day was to advertise the concert by printing the entire program in the paid columns.

The one promised by Jenny Lind was as follows:

- I. Fantasia on Themes from the Daughter of the Regiment. Composed and executed by Signor Belletti, on the Clarionette.
- II. Aria, Descendi o sonno (Mazaniello) by Auber, sung by Sig. Salvi.
- III. Air, Come Unto Him (Messiah) by Handel, with violin obbligato by Joseph Burke.
- IV. Fantasia on Themes of Don Pasquale, by Thalberg. Pianoforte, Otto Goldschmidt.

V. Aria, Come per me (Sonnambula) by Bellini.

SUNG BY MAD'ELLE JENNY LIND.

Part Second

I. Variations on a Melody of Schubert, by David. Performed by Joseph Burke on the violin.

II. Cavatina, Raimbaut (Robert le Diable) by Meyerbeer.

SUNG BY MAD'ELLE JENNY LIND.

III. Aria, Con Spirito Gentil (Favorita) by Donizetti, sung by Signor Salvi.

IV. The Bird Song, by Taubert.

SUNG BY MAD'ELLE JENNY LIND.

V. Fantasia on Themes of the Bohemian Girl. Composed and executed by Signor Belletti, on the Clarionette.

VI. Scotch Ballads, John Anderson, My Jo, and Comin' through the Rye. SUNG BY MAD'ELLE JENNY LIND.

The seats were sold at \$4, \$3, and \$2, (no promenade tickets), in the Odeon Hall which could not have held more than five hundred, from what they tell me and Jenny Lind remained to give another farewell concert.

## Descriptive Program Notes

Mme. Bishop's program had contained many of the same soprano flouncings, while the celebrated artistes who assisted Parodi charmed their hearers unspeakably with a "Grand Fantasia de Concert on favorite airs from the Child of the Regiment, for the Pianoforte," with a "Fantasia Dramatique for Violin on Theme from Lucia di Lammermoor," and "The Magic Bell" which was composed and executed by Strakosch. Of "The Famous Capricho, called The Bird on the Tree, a fable for children, for Violin" the program notes said: "This piece describes the sensation of a bird, which having escaped from its cage, flies off into the forest, and, hopping from twig to twig, and from tree to tree, repeats the little airs it has been taught by its mistress."

Although there had been much curiosity concerning the other two singers, the reputed character, musical and spiritual of the "Divine Jenny" swayed the puritan mind of the period,—every ticket was sold the day previous, and only two seats were unoccupied. I know

(Continued on page 20)



# THE BETTER RECORDS

Reviewed by PETER HUGH REED



THE recent issue of Rachmaninoff's second symphony in E minor by Brunswick marks another achievement in symphonic recording. It is the finest thing Brunswick has brought out.

Next to engage attention is an excellent recording of Liszt's second concerto for piano and orchestra in A major, recently released by domestic Odeon. It shows some of the best piano reproduction to date, and is unquestionably one of the foremost concerto recordings in existence.

## Rachmaninoff the Cosmopolite

Symphony No. 2, in E minor, Op. 27, Rachmaninoff; played by the Cleveland Orchestra, conducted by Nicolai Sokoloff. Brunswick discs, Nos. 50143-48.

This symphony was composed in 1906-7. It was first performed in Moscow at a concert of the Imperial Russian Music Society in the course of the 1908-9 season. Rachmaninoff himself conducted, as Artur Nikisch, the regular conductor, was ill.

A fine booklet issued with this work contains historical data, and provides the listener with valuable thematic material. The annotator states that "Rachmaninoff's position in the music world parallels closely that of his great predecessor Tchaikovsky. He is a cosmopolite." To me, these statements seem somewhat misleading. Rachmaninoff is decidedly an individualist, one who has great melodic inventiveness and a finely developed feeling for tonal beauty. Just how far he parallels Tchaikovsky is debatable. Undeniably he claims similar universal appreciation. I find him, however, less nationalistic than Tchaikovsky, and at the same time more enduring because of his more masculine sentiment. There is a certain Teutonic element in Rachmaninoff's work, which at times suggests Brahms. This is particularly noticeable in the symphony under discussion. And, as Baker says, "his remarkable inventive power and rich imagination impress upon his work the stamp of unmistakable individuality."

## A Revised Version

Before speaking of the reactionary side of this music, I wish to quote an interesting paragraph from the Brunswick notes:

"This recording of the E minor symphony is a revised version which was made by Rachmaninoff when Sokoloff, some eight years ago, suggested shortening it to come within reasonable concert playing time, the original score having required over an hour to perform. This revision Rachmaninoff made personally in Sokoloff's score. A private hearing of the new version was later given for Rachmaninoff in Cleveland, at which time he praised the interpretation given it by Sokoloff and the Cleveland Orchestra."

The last sentence substantiates an impression I received when I heard Sokoloff conduct this work, and again on hearing these records. I believe it would be difficult for anyone not to be impressed by Sokoloff's appreciative regard as he interprets the music. I have the feeling that he is very fond of the work, and certainly he reads it in a felicitous manner. It is not always that one feels the right man is at the helm in these things, but surely the right leader has been chosen in this case.

The symphony opens in an ominous manner—'celli and double basses presenting a theme which is an augury of the principal motive of the first move-



RACHMANINOFF, RUSSIAN COMPOSER, WHOSE APPEAL IS THAT OF A COSMOPOLITE

ment; which is strongly Russian in character. It is like a song, introspective and poignant—yet reaching out, building and soaring toward a magnificent climax; pregnant with the passion and the fervor of harmonic poesy. The festive gaiety of the second movement is in strong contrast. Here is a scherzo written somewhat in the primitive dance style, which becomes more tranquil in the middle, then breaks out again in the dance, only to end in a return to the quieter mood.

The third movement may be called a tone-poet's wandering thoughts. It is conceived somewhat in the manner of a reverie, which is built into a rhapsodic song in the latter half. One writer has termed the last movement "a struggle between pleasure and fate." In a way, this describes it. Musically the first two movements are the finest, but the beauty of the Adagio is not without its memorable appeal.

## Melodic Adventures

Piano Concerto No. 2, in A major, Franz Liszt; played by Josef Pembaur and orchestra under the direction of Dr. Weissman. Odeon discs, Nos. 5147-49.

This concerto was first played from manuscript by Hans von Bronsart, to whom it is dedicated, at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre at Weimar in January 1857, Liszt conducting.

The concerto is in one movement and has been described by Wm. Foster Apthorp as a "symphonic poem for piano and orchestra" to which he added the title of "The Life and Adventures of a Melody."

The work requires considerable technical dexterity from the soloist. Yet, for all its showy glamor, it has some superb harmonic colors and tonal beauties. Side one presents the principal theme, which is immediately announced by the wind instruments. The piano plays a harmonic background only in this part. On side two, the piano introduces a theme of considerable brilliance and develops it with the orchestra. This is followed by a powerful cadenza, leading into a section which might be called the scherzo of the work.

Side three gives us the original theme played by a solo 'cello in a songlike manner, the piano once again becoming a background. This may be likened to a slow movement. Side four opens with an impressive cadenza, and then comes the final section of the work, which is an unbroken series of kaleidoscopic effects of the most brilliant sort.

Apthorp says "Never has Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical and fantastic, if you will; but it is also magical and gorgeous. . . ."

Pembaur plays with splendid musicianship, bringing out the composition's poetry and color, and wisely eschewing the showy glitter of a mere virtuoso's performance. The piano tone is unusually rich and resonant throughout.

## A Varied Assortment

Kol Nidrei, Parts 1 and 2, Bruch, Op. 47; 'Cello solo played by Felix Salmond. Columbia disc No. 50073D. Polonaise in A flat, Chopin, Op. 53; played by Ignaz Friedman. Columbia disc, No. 50074D.

Ave Verum, Mozart; Traumerei, Schumann, and Moment Musical, Schubert; played by the Catterall String Quartet. Columbia disc, No. 50075D.

Tales from the Vienna Woods, J. Strauss, Op. 325; and Morning Papers, J. Strauss, Op. 279; played by Johann Strauss and Symphony Orchestra. Columbia disc, No. 50072D.

The Barber of Seville, overture Rossini; played by British Broadcasting Company's Wireless Symphony Orchestra, conductor, Percy Pitt. Columbia disc, No. 50076D.

From Columbia comes an interesting series of instrumental discs in their new dollar series. Salmond plays Bruch's familiar treatment of the traditional Jewish air Kol Nidre with a rich, broad tone.

Ignaz Friedman adds another Chopin disc to his list with a commendable performance of a popular Polonaise.

The Catterall String Quartet, an English organization, plays an interesting arrangement of Mozart's Ave Verum. This disc is worth its price, whether one is interested in the selections on the other side or not.

Johann Strauss, son of the composer represented here and grandson of the first waltz writer in this family, continues his series of performances of his father's compositions. I find him inclined toward jerkiness and lacking in expression. This may be in keeping with the *esprit* of a Viennese band, but it is hardly the sort of a performance expected from a symphony orchestra, nor is it conducive to the creation of a more universal regard for these tunes.

The Barber of Seville overture is given a satisfactory rendition, but hardly a distinctive one. Personally I think this British Wireless Orchestra is lacking in resiliency in the strings; nor does Mr. Pitt give an expressive interpretation.

Hungarian Rhapsody No. 2, Liszt; played by the State Opera House Orchestra under the direction of Dr. Weissmann. Odeon, 5146.

Merry Widow Waltz, Lehar; and Wiener Blut, J. Strauss; played by Dajos Bela and his Orchestra. Odeon 3228.

Weissmann's reading of the Liszt's Rhapsody is unusually fine. He actually obtains some poetical effects, and wisely refrains from being ostentatious and noisy.

In his field, Dajos Bela is almost unequalled, and as an interpreter of the Viennese type of music, he cannot be excelled. He has just the right spirit and his performance has an ingratiating charm. Moreover the salon orchestra seems the best suited to a happy presentation of these melodies.

## Who's Who at First Desks

### Personnel of Woodwind Leaders Announced

Names of the leaders in the woodwind section of the Beethoven Symphony Orchestra are announced by George Zaslavsky, conductor.

Albert Chiaffarelli is to be first clarinet, Nicholas Kouloukis, first flute, Louis Letellier, first bassoon, Pierre Mathieu, first oboe, and Fernand Roche, first English horn and oboe.

Mr. Chiaffarelli was born in Italy, but studied his instrument in America with his father and mother, and composition with Julian Carillo. He was for six years with the New York Philharmonic Orchestra, fifteen years with Victor Herbert (as a featured soloist) and was solo clarinetist with Sousa, Liberati and the National Symphony Orchestra. He played for two seasons with the Manhattan Opera Company (under Campanini), with the Metropolitan Opera for two years, and with the Boston and Wagnerian opera forces. Compositions by him have been performed by Victor Herbert, the Metropolitan Opera Orchestra, and the New York Philharmonic. His symphony on the theme of the St. Louis Blues was given by the State Symphony Orchestra.

### Was born in Greece

Mr. Kouloukis was for four years with the New York Philharmonic, and also first flute with the Cincinnati and Detroit symphony orchestras. Born in Tripolis, Greece, he studied there and in Munich, playing under Weingartner, Hausseger and Loewe. It was in 1912 that he came to America.

Mr. Letellier comes of a family of distinguished bassoonists, his father having been soloist for fifty-one years at the Paris Opera and with the Paris Conservatoire Orchestra, and receiving a decoration from the government on his retirement. Soon after winning a first prize at the conservatoire, Mr. Letellier was named first bassoon of the Lamoureux Orchestra. He played at the Paris Opéra and has been a member of the Society of Woodwind Instruments founded by Paul Taafanel. In 1914 he succeeded his father at the Conservatoire and in 1918 came to America, joining the New York Symphony Orchestra, with which he remained for nine years.

Mr. Mathieu, for the last nine years solo oboe player with the New York Symphony, is a Parisian and a first prize graduate of the Conservatoire. He was a member of the Colonne and Lamoureux orchestras before coming to America.

Mr. Roche has also been associated with the New York Symphony Orchestra for the past five years. He, too, is a Parisian, and was first prize oboist at the Paris Conservatoire. A pupil of Montecat, he was soloist with the Colonne and Lamoureux orchestras.





## MEPHISTO'S MUSINGS

### DEAR MUSICAL AMERICA:

We, Mephisto, in convention assembled, announce our candidacy for president of the United States. Our platform is bigger and better and newer music. We believe that the world will make a beaten track to one's mousetrap if one build's a path better than the woman who didn't care. We feel *there* is the vital issue: *If*. While personally we are outwardly Smith and Hooverites—believing that the loser should be made vice-president—and ethically without question for Thomas, and in season, wet and dry, we feel that the fundamental issues of this campaign are faith, hope, music, and The Fundamental Principles of the Metaphysics of Morals. Smith has faith, Hoover has hope, and Norman Thomas has the Fundamental Principles of the Metaphysics of Morals . . . but we are the only candidate who has all of these *and music!* Consequently we feel an inherent obligation to the artistic public of America to offer ourselves for the presidency. Nit-wit radicals have asserted that *l'elan vital* and The Ego and The Id were salient issues. These, we beg our loyal supporters to ignore. They are the manifestos of propagandists who would convert this home of the world's greatest composers into a mire of atonality.

### Denounces Corruption

We stand for the sacred principles of Jefferson, (*applause*) Jackson, (*applause*) Johnson, (*applause*) and Judson: the inviolate doctrines of must and Kant. We denounce corruption, dishonesty, malfeasance in office, and misuse of public trust, upholding Brahms, Beethoven, *Bock*, and the pursuit of happiness. We pledge ourselves, if elected, to appoint Stravinsky and Prokofieff Secretary of State, believing that, like Russo-Siamese twins, going back to Bach, they will have unequalled perspective . . . as Secretary of State.

When notified of our nomination as the unqualified choice of our party, we, still in convention assembled, made, the following speech of acceptance:

### Touching Memories

"In the building itself where twenty-five years ago I began writing to this paper, I receive my party's summons to lead it in the Nation—Mr. Villard willing. Within this building I learned the principles, the purposes and the functions of criticism, and to know that the greatest gift that can be given to any man is his salary.

"Here it was I confirmed my faith in the principles of the Symphonic Party, so eloquently defined by Nero: 'My only regret is that I have but one fiddle to play for my country.' With a gratitude too strong for words and with humble reliance upon *der Ding an sich*, I accept your summons to the wider field of pantomime." (*Loud tooting oh-yay, oh-yay, oboe.*)

In our platform we herewith declare for strict law enforcement. Many statutes hitherto neglected under the lax regimes of the past will, under our regime, be diligently prosecuted. This includes Gresham's Law, the Law of the Conservation of Energy, and the

Law of Diminishing Returns. For more explicit details of our views on this matter, we refer our loyal adherents to, *The Intelligent Woman's Guide to Socialism*, *The Song of Solomon*, and *Grove's Dictionary*.

We are not some of those who claim everything in our party is good, and everything Republican, Democrat, Socialistic, and Anarchistic, bad. And while, personally we stand for Brahms, Beethoven, and *bocks*, we shall, in our campaign, strongly disapprove of slander, vituperation, or mud thrown at Bach, Bloch, and Bax; Bax, Bach, and Bartók; Bruch, Bax and Bloch; Bartók, Bruch, and Bruckner; Bloch, Bruckner, and Borodin; Bruckner, Borodin, and Bach, Bax, or Bloch; or any other trinity, triumvirate, or threnology adhered to by any other candidate.

If elected, we pledge ourselves to a platform of strict prohibition, parsimony, and Blue Laws. Some of these planks are remotely connected with the following issues:

### Blue Laws

There will be a law prohibiting Blues of every variety. This includes such related minors as spirituals, the Happiness Boys, and trombone solos.

### Parsimony

There will be a law against combining orchestras.

### Palderdash

There will be a law against sports writers who try musical criticism.

### Executions

All late arrivals in evening clothes waltzing between the rows at the Metropolitan and Carnegie Hall will be shot.

### Interludes

There will be a law against O Sole Mio, the Meditation from Thais, The Lucia sextet, and Tosti's Good-Bye.

### Saxophones

There will be a law against saxophones:

### Coolidge's Taste

The dictum of the present incumbent who declared "I am very fond of music, particularly music of a homely or patriotic nature," will be generally hushed up as much as possible, in the hope that Europe hasn't got wind of it.

These are among the planks in the platform we pledge with complete devotion to the intelligent, thinking voter of this country—which of course means you, dear reader—and promise, if elected, to continue to feel very strongly about them. Has any other party ever done more? We declare to our fellow countrymen from one end of the United States to the other that we will dedicate ourselves with all our power and energy and spare time to the service of better music . . . as well as faith, hope, and the Fundamental Principles of the Metaphysics of Morals.

The fact that an ideal is not followed is no reflection on the ideal. The fact that the American economic and political systems are replete with vestiges of old world oppressions, persecution, and tyranny is not so much a categorical sign of the failure of the so-called American systems as indications of growing-pains in the process of develop-

ment. Our war-against-war in Nicaragua, our campaigns in Haiti and China, our benevolent holding of the Philippines, Sacco and Vanzetti, the Democratic party in the south, Stratton, the Republican party and oil, blue laws and lynchings—as under the worthy Governor Richards of South Carolina . . . these are growing pains the nation might well blush over. The south, for example, in distinct opposition to its traditional hospitality, thanks to the Ku Klux and supporting evangelical organizations, holds no open arms for the immigrant. No comforting welcome is there for the foreigner. Instead, shunning new music, musicians, and orchestras, it concentrates on what are loosely called the 100-per-cent-pursuits: American Legion, Rotary, Kiwanis, and Lions; Sunday school leagues, W. C. T. U., and so on.

The question is: are these representations of the American ideals? Is prickly heat a child's distinguishing characteristic? The basis of American idealism—if fundamentally such a thing exists—lies somewhere among the principles of Paine and Jefferson and Washington. They have a great deal to do with tolerance, self-determination, and as much personal liberty as the essentials of an organized society permit. They are symbolized by the Automat.

### New Band Enshrines Freedom

Consequently, the essentially American principles are not in the least nationalistic. Borrowed from everywhere, they share their best characteristics. The latest of such international devices to reflect the American *zeitgeist*, otherwise *welldgeist*, is the American Symphonic Ensemble—a leaderless orchestra, patterned on the lines of the famous Persimphans Orchestra of Moscow. This band, according to its manifesto, purports to exercise, insofar as possible, the individuality of the players. It aims at enabling each player to become a vital part of the creating mechanism, rather than the servants of a conductor. The players will be grouped in an ellipse, following the tempo of the concertmaster. The problems of ensemble interpretation are discussed by the entire orchestra at rehearsal, disputed passages being referred to a selected committee for arbitration. The executive committee of the American Symphonic Ensemble feels that this arrangement will remove the emphasis which now is placed on the personality of the conductor, transferring it to the music which, at a concert, is one of the essentials.

Even so the American ideal of individuality has its renaissance in this day of standardization, unionism, and orchestral combines—American idealism in an American orchestra with, probably, a Russo-German personnel.

Otherwise there is no jingoistic *sostenuto* on the American Rialto.

Thinks your

*Mephisto*



MEPHISTO'S PREDECESSOR IN THE PRESIDENTIAL RACE, CALVIN COOLIDGE, A GREAT LOVER OF PATRIOTIC MUSIC, POSED WITH THE CUMBERLAND BOYS BAND OF MARYLAND IN FRONT OF THE EXECUTIVE OFFICES, SUPERIOR, WIS.



# LEIGH HENRY Describes Annual WELSH Gathering

(Continued from page 8)

a true Welsh Herrick, sung by W. Morgan Evans, less appropriate though finely rendered songs by Rhys Davies, a remarkably fine younger Welsh singer, Davies. The concluding singing of Hen and harp solos by Master Myrddin Wlad fy Nhadau, though it celebrated the Land of Our Fathers, was rendered with an élan revealed that same land as one of promise in our children.

As the same direction maintained in the other choral concerts, similar paucity of performance characterized these also. The Eisteddfod Choir comprised as fine an ensemble of 600 voices as I have heard at National Eisteddfodau; but it was inhibited by lack of conducting finesse. In the more downright dramaticism of the Thursday night's Elijah performance it attained impressive moments; but the finer elements of choralism were wholly absent. This was mainly owing to the exaggerated lack of restraint on the conductor's part again. John Hughes, actually leaping from his conductor's desk-platform repeatedly in excess of movement, at times brought it to the sheer verge of musical comedy! Of the soloists, Stiles Allen stood out for purity of singing, but without much expression; Margaret Balfour realized its dramatic moments best, but was culpably wanting in note accuracy at times. Horace Stevens, with undue assurance, tore passion to threads repeatedly and merely attained theatricalism instead of drama in the end. Steuart Wilson evinced musicianship.

#### About Gerontius

The Friday evening gave us Elgar's Dream of Gerontius, a work which, while it is but a reflexion of Wagnerianism transferred to the oratorio form and in no way representatively British, much less Welsh, requires orchestral mastery in its conducting. This was the complete débâcle of Eisteddfod Conductor Hughes, though the Eisteddfod Chorus evinced power in the more demoniac episodes, whether in protest or not one could not say! The orchestral background, however, in spite of the habit-

uated experience of the London Symphony in the work, was wholly obscured in its indeterminateness; there was no directive insight to bring out its often effective, if over-theatrical moments. Steuart Wilson sang with a pitiful conviction which could not communicate itself in the acerbity of his vocalism to his hearers as Gerontius; Watcyn Watcyns, with a magnificent vocal organ, utterly failed to realize any of the spiritual import or finer points of the Priest's rôle; Margaret Balfour proved the best of the vocal solo trio, though inclined to sentimentalize.

At Wednesday's orchestral concert, which Sir Thomas Beecham was billed to direct, but which a recurrence of his earlier illness prevented him attending, were the definitely Gallic L'Après-midi d'un Faun of Debussy, with its decorative antique Hellenic background of poetic imagery, and the faery fantasy of the Scherzo from the Mid-summer Night's Dream music.

#### Welsh Violinist Heard

That Welsh instrumental soloism can rise high was manifest in the violin playing of Maude Gold, the orchestral concert's soloist in the Mozart violin concerto in A major. She is a finished little artist who reflects high credit on her local origin, though her reputation has been made farther afield. Her tone is pure and hits the center of every note, and her phrasing is facilitated in cleanliness by the excellent certitude of her bowing. She has been the bad fault of exaggerated mannerisms: watching her shrugging and swaying, I realized that choreography is not confined to conductors!

The remnants of outworn Welsh conventions, not true Cymric traditions or fresh Welsh developments, marred the first adult concert. One cannot deplore the inclusion of the St. Matthew Passion of Bach, since the work is a world Wales repeatedly since the days of Harri Evans, that lamented genius among Welsh conductors for whom Granville Bantock composed his Vanity of Vanities. What one did deplore was the remnant of the Welsh humility complex which dictated its selection (a Teu-

tonic work in very essence, grown out of the Lutheran German choral which rose as the Germanic affirmation of independence in religious music), at a Cymric festival while important Welsh works remain unperformed. One found weak also the directive conception behind its rendition, and here one has to blame false Welsh local patriotism, which subordinates to local considerations the national aspects of the Eisteddfod.

The young conductor, John Hughes, Mus. Bac., is quite a worthy musician, but he possesses neither the individuality nor the experience to qualify him as conductor-in-chief of the Welsh national festival. One is aware of his good intentions; but conducting is not merely time-beating, it requires an expressive power which must be balanced by a command of physical movement and gesture. Hughes has but one beat, and that employs the entire arm monotonously, disregarding finger work or wrist-work, the most expressive part of conducting. Still worse, with the exaggerated vehemence and domineering brutality of gesture assimilated from the methods of Sir Walford Davies by the less individual and informed students of the Welsh University music classes before the recent change in the music professorship at Aberystwyth, Hughes persistently precluded all subtlety in his choir and his direction by whirling both arms together. It is really time that the National Eisteddfod conductors were selected with local favor apart, from those with the natural personality and experience to enable them actually to conduct,—an art in itself,—and not merely beat time.

The soloists, partly because of the directive weakness, made a showing. John Adams inclining to a thin, oversugary tone, Harold Williams singing with musicianly insight, but pitting himself futilely against the coarse choirtone, and Dilys Jones singing with that dry type of vocal affectation which has become a mannerism with a certain English or Anglicized collegiate Bach coterie and which has little spiritually akin to the Leipzig master's spirit or the traditions of Cymric singing. Bessie Jones, though at times uncertain

in phrasing, avoided this curate-like dryness and false asceticism; she sang with a touching simplicity at times more truly in keeping with the folk-origins of the German chorale. The brunt of the evening, however, fell upon the London Symphony Orchestra whose brilliant leaders, W. H. Reed, M.V.O., and his second, Wynn Reeves, himself a talented conductor, could not do more than lead their orchestra with as few mishaps as possible through the obstacles to more than a mediocre performance mainly caused by bad conducting.

The program selection at Treorchy National Eisteddfod this year, so far as concert music is concerned, proved that the Bwrdd Cerdd needs to function even more strongly in the National Eisteddfod and cover the concerts as well as the competitive music, the latter having been left apart to the local committee as a gesture of courtesy which the results this year have not justified.

#### The Choral Competitions

The true Eisteddfod spirit was found in the competitive music, and even more in its rendition, especially in the choral competitions. Out of some twenty-three Eisteddfodau attended I never remember such magnificent singing as that heard in the Chief Choral Competition for mixed choirs of not less than 150 voices, held on the Wednesday. Thirteen choirs entered, and the contest, for which the testpieces were the late Sir Hubert Parry's Blest Pair of Sirens, with orchestral accompaniment, and John Hughes' effective but pedantically mannered Cwyn y Gwynt (Plaint of the Wind), unaccompanied, were testpieces, was a close one. Amid a storm of applause, Ystalyfera and District Choral Society were announced winners of the £200 first prize, with Cwmammon winning the £50 second prize and Rhymney United ranking third.

The Women's Choral Contest supplied some of the subtlest singing of the week in The Song of the Rhine-Maidens (Wagner), the lovely Elizabethan Lullaby by Byrd (a capella) and a most exquisite and imaginatively colored Chain of Folk songs by David deLloyd, the very green-of-spring of Welsh traditional melody vested in radiant harmonies. Here the first prize went to Dowlais Ladies' Choir, Clydach and District Ladies' Choir coming a good second, out of thirteen choirs. It may here be remarked that all British women choralists automatically become ladylike in title when they gather to sing; but I am happy to feel that our Welsh ones evinced more explicitly and generously womanly traits in their performance! In the Second Choral Competition the tests were Death I do not Fear Thee (Bach), There is an Old Belief, (Hubert Parry) and a rather dull number, marked by more musician-ship than musicality, Walking by a River Side, by J. Morgan Lloyd. The winners here were Porth and District Choral, mixed voices.

The Chief Male Choral Contest was Saturday's feature in competitions. The tests here proved monotonous and either alone would have been more than sufficient. The first was Schubert's Song of the Spirits, the second an Ode to the Nightingale by J. Owen Jones, a work with pleasing moments, but mainly an exercise in rather pedagogic writing of tricky counterpoint and unexpected (and ineffective) modulations calculated to lay traps for choristers. The contest lacked vitality consequently, save in the winning essay, that of Swansea and District Male Choir, victor from among ten choirs of not less than 100 voices each, for the prize of £100.

A more stirring male voice choral contest was the Second Male Voice Choral Competition on the Thursday, (Continued on page 23)

## Mr. and Mrs. Frantz PROSCHOWSKI

### Announce

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## GIFTED TENOR Found in COAL MINES

If Fiorenzo Tasso does not believe in Santa Claus, he ought to. For on the first Christmas Eve that his stocking was hung up beside a fireplace in Marseilles, a tenor voice of pure gold was dropped into it. No one knew the voice was tenor, and it may be that its golden quality was not suspected for some years; but the best possible people among musicians recognize it now.

Tasso moved to Italy when he was eleven years old. Last year, having reached the status of manhood, and being in search of wider opportunities than could be found at home, he came to America and obtained work in a coal mine near Greensburg. Within two months of his arrival his voice had been brought to the attention of Willis E. Ruffner, formerly American vice-consul at Rome. Mr. Ruffner later appealed to his friend, M. E. Roy Burnham, vice-president of the Welte-Mignon Studios, New York, in his efforts to secure an audition for Mr. Tasso with some notable artist.

### Appeals to Farrar

Mr. Burnham's account of the interview follows:

"When I heard Fiorenzo Tasso for the first time the latter part of June, 1927, I felt an unmistakable evidence of an extraordinary voice of beautiful quality and tremendous volume, free from tremolo, and with high notes that, to me, were astonishing. My enthusiasm was thoroughly aroused, and I at once communicated with Miss Geraldine Farrar whom I have the great honor of knowing, and she immediately consented to hear the boy. And so, accompanied by Mr. Willis Ruffner, his brother, Capt. Ruffner, and Miss Mary Bosio (Fiorenzo's accompanist at the time) the appointment was met.

"Miss Farrar first conversed at length with Tasso in Italian, as he had not yet mastered the English language. She succeeded admirably in placing him thoroughly at his ease, and ultimately, when he had barely sung a few notes, Miss Farrar turned to me and said, 'This is one of the most remarkable voices I have heard in a long while.' She was enthusiastic over its possibilities and subsequently wrote the following letter:

"Dear Mr. Burnham:

"I have had a very nice letter from Mr. Tasso and Mr. Ruffner in reference to our recent little audition.

"His good news that Tasso has been taken out of the mines, and given a position in the sun and air, are two indispensable essentials to any well-being, I should say.

"I am very glad to reiterate my opinion that the young man has a very unusual tenor voice, with a fine high octave, that with proper handling should take him vocally far in the field of professional singing. This opinion I am quite willing Mr. Ruffner should voice, in press or private, if it will help to further young Tasso's development.

"I hope all will go smoothly forward to provide him with a chance.

"With very best greetings,

"Sincerely,

"GERALDINE FARRAR."

Accepted by Gogorza

Acting upon Miss Farrar's further recommendation that Tasso study with one of several masters whom she mentioned, an early response was received from Emilio de Gogorza, who signified a desire to hear the young singer. Later, arrangements were made for an audition with Mr. de Gogorza at the Curtis Institute of Music in Philadelphia, after which Tasso was accepted as a pupil. Mr. de Gogorza wrote, in part, as follows:

"My dear Mr. Burnham:

"There isn't the slightest doubt that Fiorenzo has a gorgeous voice. He has instinct and willingness to learn, also a very sympathetic appealing quality to his voice and person.

"Regarding Tasso's talent, Miss Geraldine Farrar diagnosed his case to perfection. The boy is worth while, and I shall do all in my power to help him.

"Thanking you for your kind wishes, and with best regards, I am, dear Mr. Burnham,

"Yours faithfully,  
"EMILIO DE GOGORZA."

Three guesses are offered as to Tasso's hopes and justifiable expectations, and the first guess will be right. Naturally, he does not anticipate a debut in the nearest future, but the time spent in preparing for that memorable event will pass quickly enough. And he has the intelligence, his backers claim, to use every moment of it to advantage.



FIORENZO TASSO, WHOSE TENOR VOICE HAS SECURED THE ATTENTION OF SUCH ARTISTS AS FARRAR AND DE GOGORZA AND FOR WHOM A BRILLIANT CAREER IS PREDICTED

### COLLECT OLD MUSIC

Gabriele d'Annunzio heads a group of Italian scholars who are assembling a new collection of ancient Italian music to be exhibited at the Casa Italiana of Columbia University, in the spring of 1929, it is announced by Prof. John L. Gerig, executive officer of the department of romance languages.

The collection will constitute a section of a general exhibition of music by the great masters of Italy, past and present. With the sanction of Premier Mussolini, representatives of the Italian government, members of faculties of universities, publishers, composers, and men of letters are co-operating in gathering the material for the exhibition.

Working with d'Annunzio in preparing the ancient music section are Ildebrando Pizzetti, Carlo Perinello, Balilla Pratella, and Alceo Toni.

The general exhibition will be the second of a series of cultural undertakings fostered by the Casa Italiana. Composers to be represented will include, according to the announcement, Palestrina, Frescobaldi, Scarlatti, Galuppi, Corelli, Porpora, Caccini, Monteverdi, Pergolese, Yomelli, Paisiello, Spontini, Cherubini, Cimarosa, Rossini, Bellini, Donizetti, and Verdi.

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## Names and What Their Owners Are Doing

Alexander Kipnis, bass of the Chicago Civic Opera Company, has been singing in the Teatro Colon, Buenos Ayres, meeting with particular success in *The Marriage of Figaro*, a work in which he also appeared in Paris, at the Opéra Comique in the Mozart cycle under Bruno Walter. He will return to America in October.

\* \* \*

Annie Friedberg reports that Donald Francis Tovey has decided to postpone his next American visit to 1929-30. His duties at Edinburgh University are so heavy that he cannot find sufficient time to accept concert engagements abroad.

\* \* \*

George Perkins Raymond who went to Italy last March to study operatic rôles, is coaching again in Berlin with Mme. Schoen-Rene. Mr. Raymond will remain in Europe this coming winter to sing in opera and concerts.

\* \* \*

Helen Stanley has been spending the vacation season in Connecticut, where she bought a farm this summer. In the intervals between acquiring stock and arranging other details of proprietorship, Mme. Stanley has been preparing for the approaching season, which will begin for her about the middle of October. A recent booking is with the Philadelphia Orchestra in three performances of Beethoven's ninth symphony under the direction of Ossip Gabrilowitsch. Mme. Stanley will also be heard as guest artist with the Philadelphia Civic Opera Company, this making her fifth year with that organization.

\* \* \*

Gladys Axman has returned from the French Riviera, having spent the summer at Cannes. Miss Axman has been engaged as soprano soloist in Carnegie Hall, New York, with the Beethoven Symphony Orchestra on Dec. 20.

\* \* \*

Myra Hess' forthcoming American tour is almost completely booked, according to her manager, Annie Friedberg. This tour includes many new cities and extends from Texas and Alabama in the south, to Wisconsin and Minnesota in the middle west. Miss Hess will appear with a number of symphony orchestras. Her New York recital is scheduled for Jan. 8 at Town Hall.

\* \* \*

Yelley d'Aranyi will return to America for her second concert tour, which is to open in Massachusetts Jan. 15.

\* \* \*

Leonora Corona, Metropolitan Opera singer, is appearing in concerts in Belgium and Holland. She will return to America early in October to start on a concert tour which begins in Janesville, Wis. Midwestern engagements will be followed by another Southern tour. Miss Corona will rejoin the Metropolitan Opera on Jan. 1.

\* \* \*

Rene Maison, Belgian tenor, is spending the summer in Vichy, France, and will arrive in America in October to rejoin the Chicago Civic Opera Company. After the close of the opera season he will be heard in concerts.



RALPH LEOPOLD, PIANIST, HAS BEEN SUMMERING AT CRAIGVILLE, CAPE COD, AND AT RESORTS IN EASTERN PENNSYLVANIA

Emma Roberts is spending her vacation in Newport, R. I., where she has sung at a number of musicales. Her New York recital is scheduled to take place in Town Hall, Nov. 27.

\* \* \*

Maurice Einsohn, Brooklyn concert manager, will present Rose Mast, European operatic soprano, in a series of recitals during the coming season. Miss Mast recently completed a concert tour with the Sic Beucaires.

\* \* \*

Edith Piper is spending the summer at Magnolia Beach, rehearsing with the American Opera Company, with which she will appear during the coming season.

\* \* \*

Constance Wardle, will open her 1928-1929 season with a recital at the Guild Theatre, New York, on the evening of Nov. 11.

\* \* \*

Marian Anderson, will sing in Philadelphia on Oct. 12. This concert will be followed by appearances in Salisbury, N. C., on Dec. 5; Petersburg, Va., on Dec. 7, and Winnetka, Ill., on Dec. 10.

\* \* \*

Doris Doe, will sing at the Worcester Festival on Oct. 3, immediately following her return from abroad. Her other appearances for next season include a concert in Richmond, Va., under the auspices of the Woman's Club on Nov. 5; a booking with the Oratorio Society of New York in Messiah in Carnegie Hall on Dec. 26; a recital in Carnegie Hall, New York, on Jan. 15. On April 1, she will appear in Lincoln, Neb., under the auspices of the Matinee Musical Association.

\* \* \*

William Clark will give his second New York recital in the Gallo Theatre, on the evening of Nov. 4. Mr. Clark's most recent appearance was with the Philharmonic-Symphony Orchestra at the Lewisohn Stadium on Aug. 3, singing the tenor solo of Casella's *La Giara*. He will also appear in the series of Barbizon recitals later in the season.

Josef Rosenblatt, cantor and concert singer, arrived in New York on the Olympic on Aug. 28, returning from a concert tour abroad, during which he made forty appearances in fifteen weeks. He visited London, Paris, Antwerp, Berlin, Zurich, Vienna, Warsaw, Riga and Kovno and other cities. Accompanying Mr. Rosenblatt were Mrs. Rosenblatt, their son, Leo, who arranged the concert tour, and Abraham Ellstein, composer and pianist. Mr. Rosenblatt will conduct the Jewish high holiday services at his synagogue in Brooklyn, N. Y., after which he will enter on another season of concerts and religious services in America and abroad.

\* \* \*

Adele Rankin, New York teacher of singing and contralto, is spending a month's vacation in Canada, boating on the St. Lawrence River and motoring.

\* \* \*

Marie Miller has been re-engaged to head the harp department of the Institute of Musical Art, Frank Damrosch, director, which is affiliated with the Juilliard Foundation.

\* \* \*

Hans Wiener, the young Viennese dancer who made his American debut at the Princess Theatre in June, announces the opening of classes at the Barbizon. His Brooklyn classes open in September at the Hotel Bossert. Mr. Wiener's second dance recital will be given in the early fall. He will also make his first tour of the United States under the management of Emilie Sarter.

\* \* \*

Beatrice Harrison, British cellist, is returning to this country in the latter part of December. She will appear in Washington on Jan. 30, and on Feb. 4, will be soloist at a concert in Richmond, Va., under the auspices of the Woman's Club of that city.

\* \* \*

Gerald Felix Warburg, will appear as soloist with the Philharmonic-Symphony Orchestra, in Carnegie Hall, New York, on the afternoon of Dec. 29.

\* \* \*

Austin Conradi, pianist, and Frank Gittelson, violinist, appeared as soloists at the fourth recital in the series of concerts given by the Peabody Conservatory of Music, in Baltimore, and the John Hopkins University Summer School. Mr. Conradi also appeared at the first concert of the series, presenting a program featuring the preludes of Chopin. Mr. Conradi's next New York recital has been announced for Sunday afternoon, Dec. 9, in the Guild Theatre.

\* \* \*

Hardesty Johnson and his wife, Isabel Garland, who give poetry and song recitals, are scheduled to appear in Richmond, Va., on Nov. 4. A concert in Washington, is arranged for Dec. 2.

\* \* \*

Richard Crooks has been booked by the Chromatic Concerts of Troy, N. Y., April 18. This performance will directly follow the tenor's concert in Washington.

\* \* \*

Dorothy Helmrich, Australian mezzo-soprano, will return to this country next season, giving a recital in Town Hall, New York, on the evening of Jan. 20.

\* \* \*

Bruce Simons, pianist, is playing and teaching at the Matthay School in London. His New York recital will take place in Nov. in Town Hall.

### MAIERS HOLD MUSICALES

MUNICH, Aug. 8.—Weekly musicales at the villa of Mr. and Mrs. Guy Maier will continue through August. Recent evenings brought out the César Franck violin sonata, the Franck Prelude, Chorale and Fugue, two-piano pieces by Brahms and Bach and songs by Strauss and Schumann. Among the performers were Dalies Frantz, Mme. Frantz, Marion Fowler and Dorothy Comstock. Mrs. Maier played the two-piano works with her husband. Johannes Hegar, cellist, played Beethoven cello sonatas with Mr. Maier.

Mr. Maier sails on Sept. 5 on the George Washington and after a few days in New York will leave for Ann Arbor. In addition to an extensive tour with Lee Pattison, Mr. Maier will give, next season, another series of children's concerts for the public schools of Kansas City, as well as young people's concerts in several cities and master classes in others. He expects to bring out a new way of teaching children to play the piano, evolving this new method in collaboration with Helene Corzilius of Columbus, who is also spending the summer in Munich.

\* \* \*

Jeannette Vreeland will sing in Syracuse, N. Y., on Dec. 13, prior to engagements in Asbury Park, N. J., and Montevallo, Ala. She is now at her family home in Denver, being booked to appear as soloist with the symphony orchestra which Rudolph Ganz is conducting this summer in that city.

\* \* \*

Mieczyslaw Münz and Allan Jones are to appear in joint recital in Selinsgrove, Pa., on Feb. 19 for which these Haensel & Jones artists are planning a special program. Both are due to return to New York, shortly, for concert engagements.

\* \* \*

Elsa Alsen will appear as soloist with the Detroit Symphony Orchestra in Columbus, on March 4. The same month she will give a Baltimore recital, and is to appear in April in Cleveland. In November and December, beginning in San Francisco on Nov. 22, Mme. Alsen will appear as soloist with the San Francisco Symphony Orchestra at the start of a comprehensive concert tour of the Pacific coast under the local direction of Behymer, Oppenheimer, and Steers and Coman.

\* \* \*

Boris Saslawsky appeared in recital in Ridgefield, Conn., on Aug. 13, assisted by Oliver Edel, a cellist, with Edith Quail Saslawsky at the piano. This was the second of a series of three recitals by Mr. Saslawsky in Ridgefield.

\* \* \*

Sigurd Nilsson's next season's engagements include appearances in Canton, Ohio, on Dec. 12; Winnetka, Ill., on Feb. 18, and Washington, on March 3.

\* \* \*

Earle Laros, is planning a series of concerts next season, featuring music by Bach.

\* \* \*

Benno Rabinof will open his 1928-1929 season with a concert in Toronto, on Jan. 7, followed by appearances in Guelph, Ont., on Jan. 9; Hollidaysburg, Pa., on Jan. 11, and Richmond, Va., on Jan. 14.

# D'ALVAREZ

Contralto

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# CAPPING THE SUMMER OPERA SEASON AT RAVINIA

(Continued from page 7).

with the opening performance a few hours distant and a change of opera necessary. The entire company, including every principal, was called for a special rehearsal at two o'clock. Although Cavalleria and Pagliacci seemed the logical solution, there was no Nedda available. The rest of the story, of the chance meeting with Queena Mario, who saved the day, is well known.

A similar emergency occurred last year when Lucrezia Bori was incapacitated and expected to be unable to appear for the remainder of the season. Mr. Eckstein cabled his representative abroad to secure Yvonne Gall, to buy up all her contracts at any cost and to get her on the first fast steamer for America.

"Gall's best rôle was Louise, the managerial, genius informed us. "We had not prepared it, but I went to Edward Johnson and asked him if he would learn the opera in two weeks. Hearing my predicament he agreed at once, like the gentleman and artist he is, to come to the rescue and assay the difficult task of studying the part of Julien at breakneck speed. On the appointed date Gall arrived, made a highly successful début in Charpentier's opera, with Johnson giving as finished a performance as if he had known the part always."

## Quick Action Required

Another occasion requiring quick action was when Marion Talley was called upon to make an unexpected début at Ravinia last year, requiring long distance calls to Mr. Kahn for permission and the guaranteeing by Mr. Eckstein of her approaching Chicago concert should there be managerial difficulties due to a previous appearance here.

No obstacle is unsurmountable to this wizard. His acquisition of the Ravinia estate for opera was fraught with difficulties. Originally planned as an amusement park to attract visitors on the railroads operating to that point, it was, when unsuccessful, to be taken over by Ringling Brothers. Members of the Union League Club met to discuss the situation and when Mr. Eckstein proposed the establishment of concert and opera at Ravinia, they elected him president of a corporation to finance the undertaking. It is told that when Mr. Eckstein found some of the stockholders dissatisfied that the project had turned out to be a money-making scheme, he paid back every cent that had been put into Ravinia by another individual.

Though he conveys the impression of outward calm, one is conscious, in a chat with him, of a keen mind actively at work and a tremendous nervous energy never at rest. He smokes cigarettes constantly.

Holding the reins of operatic production is not the only task of the power behind Ravinia's throne. There are real estate battles to protect the Ravinia property, encounters with railroads which run to the opera. On one occasion, it is told, this undaunted gentleman announced his intention of carrying a certain point if it required him to stand on a soap box to sway voters to his cause. It would be difficult to picture the dignified Mr. Eckstein of the kindly smile in so aggressive rôle, although there can be no doubt as to the sincerity of his every purpose and of his determination to carry it through. Even nature comes in for her share of bridling. Every year from early spring until the snow falls, a nearby valley where mosquitoes breed, is continually sprayed to guard Ravinia from the pest.

## Touring the Estate

It was my privilege to make a tour of the estate with him. Leaving the Studio Building he paused to give his personal attention to the painters at work perfecting the disguise of the trap doors in the "Spanish Hour" set. He had been dissatisfied at the première the previous evening. All of Ravinia's scenery is painted in this building. Adjacent is the Refectory, the lights of which, when seen through the trees at night, resemble a Parisian restaurant on the Champs Elysée. Before the entrance of the opera building is a gigantic circular flower-bed containing 400 petunia plants of rose hue. They bloom early and last late. A spot light displays them effectively in the evenings. There is a wealth of horticultural beauty in the grounds and gardens, some native and some added by Mr. Eckstein. Beyond an artistic rock fountain, crowned by dogwood and ivy, stretches a green sward to the Stadium, used twice a year for children's carnivals on the lawn.

The opera auditorium seats 1,450, or 550 more than are accommodated on the Metropolitan's orchestra floor. The hall is lighted by groups of Japanese lanterns suspended from the ceiling.

"We tried changing the lights one time," said Mr. Eckstein, "but so much charm was lost that the lanterns were replaced. It had also been my intention to rebuild the hall, but Mr. Kahn advises against it lest the acoustic properties, which are excellent, be in any way marred. Viewing the auditorium from the stage, one is more than ever impressed with the intimacy of the theatre. Every seat seems close at hand."

"Even from the free seats out there, one can see and hear perfectly."

He indicated benches beyond the portico and under the trees.

"The real thrill I get out of Ravinia," he added with feeling, "is seeing the crowds enjoying themselves in those seats. Nothing else matters."

That makes Ravinia worth while."

Mr. Eckstein never makes a speech except to introduce Mr. Kahn the opening night each year. Yet he is not an unapproachable man and when telephoning his offices in Chicago, one always has the pleasurable surprise of finding that he, himself, answers.

He spends some months each winter in New York, where he is a frequent attendant at the Metropolitan Opera, imbibing ideas for his own productions. Prior to his departure for the east, however, he will spend some weeks in the quiet of Ravinia, following the opera's close. It is during this period that visions of Ravinia's future activities take shape in the mind of this arbiter of its destiny,—activities far beyond this generation if he is successful in carrying out his plan to make Ravinia a foundation which will endure for all time in America.

## RAVINIA CHORUS WINS ENCORE

By Farnsworth Wright

CHICAGO, Aug. 29.—The chorus of the Ravinia Opera Company was accorded the only encore granted this season, when the audience forced Genaro Papi, the conductor to allow a repetition of the "upset household" chorus in the second act of Don Pasquale on Tuesday night. Papi could hardly refuse the audience its demands when the ensemble "stopped the show." Each of the forty choristers was an individual actor, and the choir in this scene manifested so much comedy and life that it registered one of the outstanding successes of the season. This happy effect resulted from a deliberate effort that was carefully thought out and impeccably executed.

Don Pasquale, with its old-fashioned arias and thin orchestration, needs to be performed by competent singers; and these it had in full measure on this occasion.

Tito Schipa, in the tenor part, accomplished his usual faultless singing. Though his voice was not easily heard in the aria, Com' e gentil, sun from the wings, he made up for this by the beauty of his tones and the delicacy of his phrasing throughout the rest of the opera.

Florence Macbeth was in perfect voice as the merry Norina, singing with liquid loveliness of tone and acting with charm. Mario Basiola gave a smooth and vocally satisfying reading of the baritone rôle, and entered fully into the spirit of fun that ruled the production. And what shall be said of Vittorio Trevisan, the Don Pasquale? Always a wonderful comedian, he was the embodiment of jovial self-satisfaction.

There were no other new performances during the week, but Schipa appeared as the Chevalier Des Grieux for the first time this season when the opera was repeated on Aug. 18. No other tenor within the memory of this reviewer has ever sung the Dream of the second act as Schipa sings it. The delicacy and sheer loveliness of his pianissimo must be heard to be believed. Yet he rose to the dramatic mood of the St. Sulpice aria, Ah! fuyez, with emotional effectiveness, albeit the aria was transposed down a tone.

Yvonne Gall was in the main an excellent Manon. Léon Rother was a thoroughly satisfactory Count Des Grieux, and Désiré Defrère was at times admirable and at other times too extravagant in the rôle of Lescart. Louis Hasselmans gave a musicianly reading of the score.

La Bohème was repeated Sunday night, Papi conducting, by a cast which included Elisabeth Rethberg, Margery Maxwell, Armand Tokatyan, Mario Basiola, and Virgilio Lazzari.

Ravel's L'Heure Espagnole was given again on Monday night, together with the second act of The Jewels of the Madonna.

Andrea Chenier was repeated Wednesday night with Edward Johnson, Elisabeth Rethberg, Giuseppe Danise and Ina Bourskaya in the cast.

L'Elisir d'Amore was heard again Thursday night, with Florence Macbeth, Tito Schipa, Mario Basiola and Vittorio Trevisan in the cast.

Another repetition was Manon Lescaut, Friday night, with Florence Easton and Edward Johnson in the leading rôles.

An afternoon of Bohemian music was given on Sunday by the Chicago Symphony Orchestra, Eric DeLamarter conducting. Jacques Gordon, concertmaster, was much admired in a group of violin solos.

PITTSBURGH, Aug. 15.—The Pittsburgh Musical Institute has presented the final two lecture-recitals of the summer season. On July 26 Charles N. Boyd spoke on Schubert's Harmonies and on Aug. 2 Dallmeyer Russell offered as his subject, The Waldstein Sonata.

Neva Morris, chanteuse, recently appeared at the Allegheny Country Club, Sewickley, Pa., and also sang at the Pittsburgh Country Club.

Caroline Himelblau, soprano, and Grace Blenko Martin, pianist, have appeared before the Sheraden Women's Club and in Johnstown and New Castle.

The Pittsburgh Choir Bureau recently placed Frank McCoy, baritone; George Dulin, baritone; Elizabeth Graf, soprano; Aden Lowheer, tenor; and L. L. Luce, tenor. —W. E. B.

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# SELECTED BROADCASTS



Reviewed By David Sandow

WITH musicians entering upon radio work in ever increasing numbers, the time is at hand when microphone technic should be included in the music student's curriculum. It is not enough for the 1928 soprano to have mastered the mechanics of singing. It is also insufficient for her to have acquired a repertoire, to be versed in stage deportment and languages, and to know how to acknowledge applause and receive flowers. In addition to these graces, the modern prima donna must master the intricacies of microphone performance.

In addition to being a skilled musician, the experienced radio artist is also familiar with the qualities of the small disc into which she sings. She knows, among other things that piano passages can be sung close to the microphone while in forte singing she must retreat several paces. And diction, ever important, becomes doubly so when singing on the radio. The intimate character of broadcasting, together with high amplification, emphasizes the least imperfections, and careless enunciation will ruin an otherwise splendid performance.

To the regular listener it is no great trick to distinguish between the seasoned radio artist and the novice. Regardless of its dynamics, an aria or song sung by one versed in radio requirements will emanate from the reproducer with its values and nuances intact . . . and with the identical tonal intensity the singer gave it in the studio.

I have cited the case of the singer merely as one in point. But the microphone also demands of all the acquirement of special knowledge if their performances are to be satisfactory.

## A Case in Point

Some musicians have claimed that the radio did not faithfully project their art. More often than not the trouble lay in their own ignorance of microphone technic. In some instances they have been informed before hand but have ignored instructions. I know of a certain opera tenor who declined the advice of studio attendants. His pouring of high B flats directly into the sensitive "mike" nearly caused nervous prostration among those responsible for the transmission of his voice and for the safety of the transmitting equipment. The resultant unfavorable notices he drew were no one's fault but his own and caused him to renounce radio work . . . for ever. Subsequently however, and happily, he underwent a change of heart and in his next appearance abided by those who were microphone wise. The reviews of the second concert were as commendatory as those of the first were unfavorable. And having heard both, and many more, I can testify to the absolute necessity of musicians knowing what it's all about.

Slowly, but none the less certainly, television is becoming a reality. Its

present stage may be compared to the crystal set phase of audible radio. Constructional data for amateur set builders is now being published by radio magazines and the radio supplements of newspapers, and while the science admittedly is still in its infancy as far as practical television in the home is concerned, it is nevertheless possible today to receive images by radio.

Some stations have already inaugurated schedules of television broadcasts. WRNY, New York; WOR, Newark, and WGY, Schenectady, are actively engaged in the transmission of images with more or less regular frequency. The New York Telegram announced on Aug. 25 that the Jenkins Laboratory in Washington would transmit its own radio silhouettes on Mondays, Wednesdays and Fridays at 8 p.m., and published detailed information for the construction of a radiovision receiver designed to pick up the Jenkins broadcasts. The Telegram stated that . . . "naturally the images secured will not possess the minute detail of a photograph or a fine half-tone but they will possess the merit of actual motion."

What may be called the first practical application of television was the transmission by the Schenectady station of the image of Alfred E. Smith in the recent notification ceremonies at Albany, N. Y.

The oft repeated promise of television by Christmas now seems certain of fulfillment. Its future holds unrealized possibilities, and at the present time it opens the amateur radio experimenter a new and fascinating field.

\*\*\*

Everett Marshall. (General Motors Family Party, NBC System, Aug. 20). When radio's commercial features again commence presenting operatic and concert stars it is a sure sign that this more or less balmy summer is nearly ended and that fall and a new music season are in the offing. The first feature so to recognize this ominous portent of the passing of time was the G. M. Family Party. And to Everett Marshall fell the honor of heading the vanguard of the host which will soon permeate the ether with expensive vocalises and no less costly instrumental manifestations.

Mr. Marshall, who had but recently returned from Europe, was apparently still in a vacation mood. Otherwise it were too difficult to account for the light and unexacting program he offered. The soloist of a presentation that was French in character, the baritone went no further afield than Friml's Chansonette, the *chant de la guerre*, Madelon, and the hardy Ouvrez Tes Vieux Bleus. Yet his singing of these numbers was in direct contrast to their worth. To each and all he gave unstintingly of his handsome voice; he sang with finesse and poise and showed thorough acquaintance of the French tongue. As happy a radio artist as he is a valuable member of the opera com-



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pany, Mr. Marshall put his best foot forward in this appearance, his first of the new season.

In support of the soloist and in moments of its own, the concert orchestra led by Roderic Graham made successful peregrinations in the lighter branches of the French repertoire. The Marche de la Cloche of Delibes, Pas Des Fleurs from the same composer's ballet, Naila, and Deppen's Joil Bleuët were dealt with competently and melliflously. Nor should the violinist who played Boldi's Chanson Bohémienne be overlooked.

Muriel Wilson, Hans Barth. (Milady's Musicians, NBC System, Aug. 24). "Charming" and "quaint" are the programmatic keywords of this feature. With a harpsichord relied on for most of the atmosphere, and with a chamber orchestra and a soprano talking part, its arrangers endeavor to portray the mood of the seventeenth century musicale. Music of the age of the minuet and the periwig is utilized in the main, although here and there one finds numbers of a later origin. Whether such an arrangement is successful in what its sponsors purport to recreate, I am unable to say with any degree of first hand accuracy, but that it forms a neat and really charming broadcast is not to be doubted.

Among Milady's Musicians is Muriel Wilson, a soprano who sings delightfully and with the utmost refinement of style. Her work did much to convey the mood of the broadcast. Also it was refreshing to hear a singer who negotiates skips of large intervals without scooping and uncertainty. Her list included the seventeenth century Love Me Little, Love Me Long, Schubert's Heidenroslein and the old English Shepherd! Thy Demeanour Vary.

Hans Barth, who won many encomiums with his recent harpsichord and piano broadcasts, is carrying on in this feature. Mr. Barth's meticulous digital labors are ideally suited to microphone

requirements, and his work emanates from the reproducer with definite outlines. As before, Mr. Barth's program included a number which he played alternately on the harpsichord and piano.

The orchestra opened the musical with the overworked Boccherini Minuet and played gracefully in other numbers. An interesting contribution was offered by the flute, violin, cello and piano quartet, which gave the Larghetto from Mozart's Op. 108.

Maurice Tyler. (NBC System, Aug. 26). The more one lends ear to the Sunday NBC recitals the more is one impressed with the uniform excellence of the artists who take part in them. One of these musicians in Maurice Tyler, tenor, who is fortunate in the possession of a natural lyric voice, a rarity indeed. He put it to very good use in this broadcast in a program which included the recitative and aria If With All Your Hearts from Mendelssohn's Elijah, Kramer's The Last Hour, and Ah! Moon of My Delight from Lehmann's song cycle, In a Persian Garden. The recitative of the first number was taken a bit breathlessly, but his conception and delivery of the aria was superb, as was his singing of the difficult Lehmann number. Mr. Tyler's diction was completely intelligible, and his skill in *mezzo voce* outstanding. The last asset incidentally best displayed the flawless quality of his voice.

Pasquale Ressigno was the competent accompanist, and the string orchestra functioned satisfactorily in the intervals between the soloist's appearances.

Lew White in Organ Recital. (NBC System, Aug. 26). The organ admirably lends itself to radio transmission. Its color comes from the reproducer in all its glory, although a good receiver is necessary to bring out the pedal notes. However, as practically all receivers today are good ones, lovers of organ music find much to enjoy in these broadcasts.

Lew White broadcasts weekly programs over the NBC System from the White Institute of Organ in New York. A thorough master and a musician, his recitals are invariably interesting and edifying, not only from the standpoint of model execution, but from an artistic angle as well. Yet the program on this occasion, which consisted entirely of works by Tchaikovsky, raised the point as to whether it were wise to present symphonic numbers on the organ. Those who have heard symphonic music by an orchestra would undoubtedly say no. Yet here was music most musically presented and enjoyable withal, and while one regretted the omission of works written expressly for the instrument being played, it cannot be said that the broadcast lacked merit. On the contrary it formed a fitting climax to a day replete with excellent presentations.

## OPERA WILL TOUR

PHILADELPHIA, Aug. 22.—The Pennsylvania Grand Opera Company, Francesco Pelosi, director general, announces that in addition to its Philadelphia season, which will be held in the Academy of Music, the organization will make a transcontinental tour, featuring The King's Henchman by Deems Taylor. Other operas in the repertoire include Aida, Il Trovatore, Faust, and Carmen.

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## Chicago's New Songbirds

(Continued from page 5)

and in the season of 1926-27 sang six rôles with the company in Geneva. Her success led to an engagement in Paris, where she sang in two performances each of Lakmé and Rigoletto. She also was a member of the opera company at Cannes for the season.

"Miss Mock's répertoire is extensive, including Manon, Romeo and Juliet, Faust, La Bohème, Carmen, La Juive, La Traviata, Les Huguenots, The Barber of Seville, Lucia di Lammermoor, Pagliacci and The Marriage of Figaro.

"Hilda Burke, who divided the Jewel Art Federation prize with Kathryn Witwer, has received all her training in the United States. Rosa Raisa and Charles Hackett, who heard her in 1926, both predicted a great future for her. Miss Burke is giving up the prize offered by the American Opera Association, a chance to study in Dresden, to fill her engagement in Chicago. She made her first appearance in opera in Baltimore in 1924, where she sang the rôle of Santuzza in Cavalleria Rusticana.

"Patricia O'Connell will make her first appearance in Chicago this season. At the age of nineteen she won a Juilliard Foundation scholarship which took her to New York. Her entire operatic training was obtained at the hands of Estelle Liebling. She has appeared with success in the more difficult of the light opera rôles, and has had some experience in grand opera. Miss O'Connell is the daughter of John C. O'Connell, member of the editorial staff of the New York Times. Her mother, before her marriage in Mobile, Ala., was Jessie Mabel Eason of Chicago. Miss O'Connell is a great-niece of Henry Sietz, mayor of Chicago in the early 'fifties.

"Antonietta Consoli is only twenty-two years old, but already has had extensive experience in Italy. She studied in Milan, and made her début at the Teatro Carcano in that city, as Marguerite in Faust. This engagement was followed by appearances as Mimi in La Bohème. She was engaged soon after for that jewel box of an opera house, La Fenice in Venice; appearing in Gianni Schicchi and Lorelei. Miss Consoli is an accomplished linguist and a fine pianist.

"Barre Hill, twenty-three years old, is well known to Chicago Music lovers. He has a lyric voice and, despite his youth, has already won a reputation in concert and opera in the United States. All his study was in this country until this summer, when, at the conclusion of an engagement with the Cincinnati summer opera, he visited Paris to coach in French rôles.

"Eva Turner has sung in Italy, Germany, England and South America. Italy, where she sang the rôle of She won her greatest successes in Turandot more than 100 times.

"Margherita Salvi has been a member of Paris, Monte Carlo, Madrid and other European opera houses.

"Ada Paggi is a native of Italy. After appearing in that country she

## THE TURN OF THE DIAL

Graham McNamee, in postponed concert début, and the Sittig Trio. Atwater Kent Hour, NBC System; Sunday, Sept. 2, at 9:15 p. m.

Devora Nadworney, contralto, and string quartet in joint recital over NBC System; Sunday Sept. 2, at 3 p. m.

Beethoven's Sonata No. 1 for violin and piano is included in a program by Arcadie Birkenholz and Mathilde Harding. NBC System; Sunday, Sept. 2, at 7:30 p. m.

The Continentals in excerpts from Verdi, Wagner, Flotow, Meyerbeer and Ponchielli. NBC System; Sunday, Sept. 2, at 9:15 p. m.

Carroll Ault, baritone of The King's Henchman road company in song recital. WGBS; Sunday, Sept. 2, at 10 p. m.

The French Trio and Charles Premmac, tenor, in program of early Italian classics. WOR; Sunday, Sept. 2, at 10 p. m.

United Symphony Orchestra's program includes the overture to Weber's Euryanthe, Mozart's E flat symphony, Schubert's Rosamunde overture and Parade Fantastique of R. M. Willson. WABC and Columbia chain; Sunday, Sept. 2, at 3 p. m.

West's Communion Service and works by Godard, Handel, Buck and Tchaikovsky in Cathedral Hour. WABC and Columbia chain; Sunday, Sept. 2, at 4 p. m.

Choir Invisible over WOR; Sunday, Sept. 2, at 8 p. m.

National Symphony Orchestra. NBC System; Sunday, Sept. 2, at 10:30 p. m.

Elysian Concert Trio in station début. WGBS; Monday, Sept. 3, at 7:30 p. m.

Leopold Schopmann, viola player, in recital. WOR; Monday, Sept. 3, at 7 p. m.

Gounod's Faust in abridged and English version by the United Opera Company. WOR and Columbia chain; Monday, Sept. 3, at 9 p. m.

Coates' suite, A Summer Day, and works by Schubert, Mozart, Beethoven and Mendelssohn in Slumber Music period. NBC System; Monday, Sept. 3, at 11 p. m.

James Melton, tenor, and the Seiberling Singers return in program which includes Rachmaninoff's C sharp minor

sang in Cuba and under the bâton of Polacco in Mexico City. Her engagement with the San Carlo Opera followed, and she toured the United States with Tamaki Miura in Madame Butterfly. Miss Paggi's repertoire contains more than forty rôles.

"Giuseppe Cavadore, a veteran tenor who has specialized for many years in secondary rôles, has sung for many years in the United States.

"Another interesting artist is Ulysses Lappas, who was with the company under Mary Garden's management. Since that time he has been gaining experience in various European companies."

prelude arranged for male quartet. NBC System; Tuesday, Sept. 4, at 8:30 p. m.

Abraham Haitowitsch, violinist, and Everett Putnam, tenor, both blind, in program by the American Foundation for the Blind. WJZ; Tuesday, Sept. 4, at 7 p. m.

Works of Great Composers period will present Godard program. Genia Fanariova, Irving Marston Jackson and Arcadie Birkenholz, soloists. Cesare Sodero, conductor. NBC System; Tuesday, Sept. 4, at 10 p. m.

Modern Symphony composed of organ and orchestra in varied program. WOR; Wednesday, Sept. 5, at 8 p. m.

Gilbert and Sullivan's The Sorcerer by the National Light Opera Company. NBC System; Wednesday, Sept. 5, at 10:30 p. m.

Fragment from Concerto No. 5 of Handel, and finale from Haydn's sixth symphony in new Columbia "theme" program, Long, Long Ago. Orchestra and vocal soloists. WOR and Columbia chain; Wednesday, Sept. 5 at 9 p. m.

Franz von Suppé's Boccaccio will be sung by the United Light Opera Company. WABC and Columbia chain; Thursday, Sept. 6, at 9 p. m.

Tootell's Manx Suite, the preludes to Le Déluge of Saint-Saëns and Hänsel and Gretel of Humperdinck, are included in program by Maxwell House Orchestra. Nathaniel Shilkret, conductor. NBC System; Thursday, Sept. 6, at 9:30 p. m.

National Broadcasting and Concert Bureau will present program by "Group A," artists soon to go on tour, in radio presentation of their concert. Light opera quartet, diseuse, harpist, baritone, violinist and pianist. NBC System; Friday, Sept. 7, at 10 p. m.

Milday's Musicians in Seventeenth Century program. Muriel Wilson, soprano, Hans Barth, harpsichordist, and orchestra. NBC System; Friday, Sept. 7, at 8 p. m.

Margaret Casey, formerly of Metropolitan Opera Company in song recital over WGBS; Friday, Sept. 7, at 8:30 p. m.

United Salon Orchestra in début program. WOR and Columbia chain; Friday, Sept. 7, at 10:30 p. m.

Lew White, organist in program of characteristic American Indian music. NBC System; Saturday, Sept. 8, at 7:30 p. m.

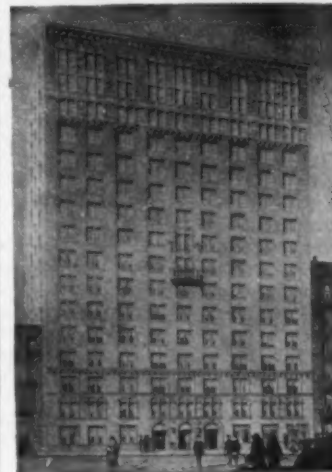
### Boy Xylophonist Makes His Own Instrument

MIAMI, FLA., Aug. 29.—Chester Hawley, xylophonist, sixteen years old, won the prize at an amateur musicians' night in the Olympia Theatre. He made the first xylophone he owned out of odds and ends of pine left from building operations in his neighborhood, and is practically self-taught in regard to xylophone playing though he has studied piano and violin. His repertoire comprises such numbers as Mendelssohn's violin concerto, and music by Wieniawski and de Bériot.

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# A Musical Lochinvar Goes West

## Verbrugghen the Height of Bowl Crescendo

By Hal Davidson Crain

LOS ANGELES, Aug. 28.—The welcome advent of Henri Verbrugghen into Hollywood Bowl activities enlivened the fifth week in the seventh annual series, preparing the way for the final crescendo, which is expected to carry the management over the top in meeting its budget of some \$125,000 for the thirty-two concerts. The adroit Minneapolis conductor might be called a musical Lochinvar, had that gentleman gone west instead of coming "out of the west," as the story relates. As it was, he remained long enough to conquer a discriminating audience that is becoming somewhat dizzy from the quick succession of noted leaders who have been at the helm this summer.

Much of a conductor's success at the Bowl depends upon his getting off on the right foot on the opening night of his engagement. A conductor probably realizes this fact beforehand, and sends in pet programs for his limited engagement, since there are generally only five rehearsals for his four concerts. But not every guest leader has been as successful as Mr. Verbrugghen in adapting himself and his programs to fit the situation, and with the result that his visit has proved one of the highlights of the season.

### Handel Up to Date

For his second program on the evening of Aug. 16, Mr. Verbrugghen began with Harty's excellent arrangement of Handel's Water Music. Delightfully Handelian in character, this has received a modern touch here and there that gives it an added charm. Although followed by a good performance of Bach's prelude and fugue in E flat, a first Los Angeles hearing of Van Anrooy's Dutch rhapsody, Piet Hein, Schönberg's Radiant Night, and Theo

Ysaye's Walloon Fantasy, the Handel number left a delicious flavor that could not quite be obliterated.

Friday night, soloist night, had William Gustafson, Metropolitan bass, as guest artist, making his first appearance in Handel's Ruddier than a Cherry, after the orchestra had given a performance of Beethoven's Fidelio overture. Mr. Gustafson's singing was a frank disappointment to those who had read of his successes in other parts of the country. The natural character of his voice quite matches his Viking-like physique, but his handling of it left much to be desired. The tone lacked the brilliance and flexibility needed in the animated Handel number, and was without the necessary steadiness in Wotan's Farewell from Die Walküre. Mr. Gustafson left an impression that he possesses latent resources not yet at his command, his present intentions being marred by a disturbing tremolo.

### Without Encores

Mr. Verbrugghen's request that the program should proceed without encores, so as to maintain its continuity, met with immediate approval. As for the orchestra, it had its ups and downs. Mr. Verbrugghen's interpretations of the prelude to Lohengrin and the introduction to the third act were revelations of untrammelled beauty. Seldom does one hear performances of these excerpts that stir the imagination so profoundly. But his inspiration seemed to be spent before he came to later Wagnerian numbers. Siegfried's Journey and the Funeral March from Gotterdammerung, and the Entrance of the Gods into Valhalla from Das Rheingold. Readings of these lacked Mr. Verbrugghen's characteristic fire, although they were played with fine balance of tone and with dynamic power.

Mr. Verbrugghen's last night brought forward a list labeled "popular," albeit it included Tchaikovsky's Pathétique symphony as an opening work. There were also Liszt's Liebestraum, a Maori Dance Song by Hill, an orchestral arrangement of Rachmaninoff's C sharp prelude and two Schubert numbers, a moment musical and the March Militaire as a sop for the less sophisticated. Mr. Verbrugghen's heart must have been gladdened by the ovation the audience gave him.

Eugene Goossens, a favorite for the last two Bowl seasons, began the final lap in the season on Aug. 21. The evening was also the occasion of the

first public appearance of Mrs. Leiland Atherton Irish before Bowl patrons this season. These intimate talks, began in past years by Mrs. J. J. Carter, and continued by Mrs. Irish, have done much to give a distinct touch to the Bowl atmosphere and have helped to create a community interest in the amphitheatre and its development. But this year, a handful of thoughtless persons, unappreciative of the time and efforts which Mrs. Irish has expended gratuitously, have been so critical that she has ignored the requests of hundreds of patrons to speak. With the last two weeks, however, the management has inaugurated a campaign for permanent patrons, and Mrs. Irish was given an ovation when she came on the stage to introduce Milton Sills, motion picture actor, who made an impassioned appeal on behalf of the Bowl.

Mr. Goossens was given a rousing reception and led his players in a moving performance of Cesar Franck's symphony. His gifts as a conductor were well marked in this score, which finds a peculiarly fitting setting among the Hollywood hills. There were also overtures by Berlioz and Dvorak, with a fascinating orchestral arrangement of Balakireff's Islamey by Casella.

### A Social Promenade

A promenade past either tier of boxes during the fifteen minutes' intermission, or a visit back-stage reveals the national and international character of the Hollywood Bowl. Mrs. Irish and Raymond Brite, manager, are nearly always present during the lull to greet Bowl friends and to protect conductors and soloists from over-zealous admirers. Gertrude Ross, composer and chairman of the American music division of the National Federation of Music, is often hostess to visiting celebrities in her box. Mrs. J. Boyce-Smith, chairman of the audition committee, frequently has as her guest Mrs. Alexander Raab and entertains other persons of prominence. Mr. and Mrs. William Thorner, Mr. and Mrs. Arthur Alexander, Mme. Pietro Cimini, Mrs. Oscar Trippett and "Grandma" Wakeman are among those whose boxes are meeting places for friends.

But perhaps the most popular rendezvous is a box high up and to the left on the upper tier, to which dozens of persons gravitate every night for the purpose of greeting an animated little woman with fast graying hair who wears a bright red velvet jacket. She is Mrs. J. J. Carter, who was the Bowl's chief in inspiration in its most trying



SHURA CHERKASZKY IS TOURING AUSTRALIA AT PRESENT, AND FROM ALL ACCOUNTS THE SIXTEEN-YEAR OLD PIANIST IS CREATING AN ANTIPODEAN FURORE

period. To her, more than to any other person, is conceded the present status of the Hollywood Bowl. According to Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, "easterners still believe that Mrs. Carter dug the Bowl!" While still appreciating the work of those who also have had a part in making the Bowl a musical shrine, there are many thousands who look upon it as a monument to the high vision and tireless energy of Mrs. Carter.

### GIVES COSTUME PROGRAMS

Suzanne Kenyon, soprano, has been engaged during recent weeks presenting her costume program in summer courses at universities in Ohio, Michigan, Pennsylvania and West Virginia. Her program includes songs of old England, old France, and songs of today. In Huntington, Pa., Miss Kenyon filled a return engagement and was immediately re-engaged for next summer. Miss Kenyon is spending her vacation in Canada and the White Mountains.

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# HAUER CANTATA Cheers Up BADEN-BADEN FESTIVAL

Chamber Music Festival  
Presents Few Worthy  
Novelties

By Paul Stefan

**B**ADEN-BADEN, Aug. 8.—This is the second year the former Donaueschingen Music Festival has been held in Baden-Baden. Before last season one remembered with pleasure the glorious musical past of the city. One recalled how Berlioz had loved it, now often Turgeneff and Dostoevsky had sought it out. One spoke, too, of the exhilarating atmosphere and predicted its stimulating effects on the Donaueschingen efforts.

But the festival came. And the charming intimacies of Donaueschingen were gone. The close contact between composer and artist, between critic and public and patron which the tiny, idyllic spot in the Black Forest had established vanished with the change of scene. Baden-Baden is a pompous city with beautiful hotels, many restaurants, cafés, and bars, with a kurhaus.... one scattered in various groups, distributed everywhere. There was nothing left but objective criticism.

Criticism here must be that of a well-wisher, but at the same time it must be serious criticism. The chamber music festival which was founded seven years before to help a young generation of artists has seen this same generation, Hindemith, Krenek, Jarnach, Kurt Weill, etc., arrived. One cannot demand that each and every year produce a similar talented group. There must be pauses. But simultaneously there should be pauses in the music festivals.

On the way to Baden-Baden I stopped off at Nürnberg, where, in honor of the four-hundredth-year Albrecht Dürer celebration, they are having a great Bach Festival. I could only stay for the rehearsals and so from morning to night I heard Bach, after a strenuous season, under a tropical heat.

From there I proceeded to Frankfurt where I was scheduled to speak over the radio on the meaning of the musical festivals of today. Out of the extent of my experience, I came to the conclusion that music festivals were of use only if their programs contained music intrinsically worth producing. I pleaded for a union of the three great Central Europe music festivals, those of the Deutsche Tonkünstlerfest, of the Chamber Music Festival in Baden-Baden, and of the Festival of the Inter-



A SCENE FROM THE ONE-ACT OPERA SAUL, PRODUCED AMONG OTHER SHORT WORKS ON THE OPERA EVENING OF THE FESTIVAL AT BADEN-BADEN. THE SCORE WAS BY HERMANN REUTTER AND IS SAID TO BE THE PEAK OF THIS YOUNG GERMAN'S ART

national Society for New Music.

The economic advantages are obvious. It is all the same to the general public, and there are not many people so loaded with worldly goods that they can wander here and there all summer long in Germany attending music festivals and then make a trip to Italy in the fall for the gathering of the International Society for New Music. One should study the material presented, and if there are not sufficiently important works one must have the courage to curtail the number of performances; under certain circumstances even to gather the various festivals together and play all of the music in one place and at one time.

*One Evening Enough*

Baden-Baden presented three evenings and could have done with one. It gave an opera evening and had no operas. The papers took up a new catch-word, the "kurz-opera" (short-opera). But it was no new matter. Last year in this very place four short pleasant enough operas were performed, under the baton of Kurt Weill, of Hindemith, Milhaud, and Ernst Toch. But now we have a new slogan! That, at least, seems to have its own value!

Let us begin by disposing of these operas. First came a *bluette*, Tuba Mirum, with music by Gustav Kneip, which might have graced a Latin Quarter ball. The idea was amusing. During a performance of Rossini's Barber of Seville one of the stagehands re-

ceives the news that he has won the great lottery prize. His joy is so great that he seizes a tuba and blows as if possessed. The performance, naturally, breaks up. But the Shah of Persia, who had been in the audience, rushes backstage, enchanted. Never in his life had he heard anything so lovely, he cries as he decorates the stage-hand!

Then came a melodramatic musical setting of the drama Saul by the Austrian poet, Lerne-Holenia. The score, by the young Hermann Reutter, was undoubtedly the best we have heard from the composer up to now. The incident was that of Saul's visit to the Witch of Endor, represented as a possessed farmer's servant, and it made a deep impression.

The last was a sketch, called In Ten Minutes, which unfortunately lasted three times that long. Text and music were by the young Walter Gronostay in Berlin, one of Schönberg's gifted pupils. The scene takes place in Kamerun. A Negro girl is tempted to go to Paris. Failing that, the purity of her ancestry is assailed. Both attempts are unsuccessful. The score contains a little music played on typical Negro instruments.

*A Practical Fanatic*

The importance of the Baden-Baden Festival certainly did not lie in these operas, nor did it center in the evening of organ compositions. Its only significant contribution were two of the four chamber cantatas with small orchestra. One, composed especially for the festival by Darius Milhaud, told of the lost son, homeward bound in a repentant mood, who arrives at his father's house only to help his younger brother escape from the parental roof. To this story Milhaud has written an uncommonly soft, silvery-sounding, and tasteful score.

A stronger impression, however, was made by the cantata, Wandlungen (Transformations), by the Viennese composer, Josef Mathias Hauer. Hauer, one of the most interesting phenomena of contemporary music, is a theoretical fanatic whose ideas are practically and successfully realized. The strength of his art was so obvious in this cantata, set to beautiful verses of Hölderlin, that the entire public was captivated. Hauer received an ovation, the like of which was not aroused either last season or previously this year in

Baden-Baden. The performance was a magnificent one under the baton of Hermann Scherchen.

All things considered, however, this was the weakest of the eight annual chamber music festivals which we have heard in Donaueschingen and Baden-Baden. We hope the next will be more successful.

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## Famous FIGURES in Crinoline Days

(Continued from page 9)

one dear lady who treasures the \$3 tickets purchased by her father for these chairs. Her mother objected to such frivolity and refused to attend, and as her loyal spouse was unwilling to budge without her, the sizeable green cards on which the legal rights of the management are set forth in full, repose among many frail and yellowed clippings and programs.

Critics of those days did not hesitate to comment frankly on a performer's appearance, and of Lind's first concert, a writer said, in part:

"It was the most brilliant, best dressed, and best looking house we have ever seen in Columbus. Everything was done in order, and at the right time. At the appointed hour Jenny Lind appeared on the stage and was greeted with that hearty and general applause which bespoke their appreciation of her high character as an artist and a woman. Her appearance was very attractive. Those who know her will say she has a bad-looking nose, but nobody ever notices this when she is on the stage. We were glad to observe that she was much fuller in the face and form and had more color in her countenance than she had when we saw her last spring in Cincinnati. Her summer sojourn at Niagara has wonderfully recruited her physical system.

"Of her singing we have but little to say. It was magnificent, far surpassing that of any artist that ever before visited Columbus," etc.

And this about the tenor:  
"Salvi is an excellent tenor singer, but we think his true place is in opera. A male singer, however superior, cannot command much applause on any stage."

### North American Sängerbund

The year 1852 was memorable for the first appearance of Ole Bull and for the great meeting of the North American Sängerbund. This latter took place in June. The Männerchor was chief among the local societies to welcome choruses from Cincinnati, Louisville, Dayton, Canton, Galena, Sandusky, Chillicothe, etc. A gala concert was given the second night, with "five choice pieces selected from the latest and best German music." These were "specially prepared for this Festival, written out and lithographed in beautiful style in Cincinnati."

The third day was entirely given over from 8 a. m. to the ball in the evening, to musical and gymnastic ex-

ercises in Stewart's Grove. This was the first meeting in Columbus of these famous festivals, which were held again in 1865, 1878, and 1887.

### Ole Bull and Patti.

Ole Bull came to town on Nov. 18 of that year, bringing with him little Adelina Patti, "the Musical Phenomenon, only eight years old," and this announcement was seen in the advertising columns.

OLE BULL'S FAREWELL CONCERT IN AMERICA.—OLE BULL begs leave to inform his friends and the public in general that before retiring from his artistic career, he would visit some of the cities of the West of the United States, where he has met on his former tour such a cordial reception.

THE FIRST AND ONLY GRAND CONCERT OF OLE BULL in Columbus will take place on Friday Evening, November 19th at NEIL'S NEW HALL.

For which occasion he has engaged the Musical Phenomenon

SIGNORINA ADELINA PATTI. This extraordinary child sings the songs of Malibran, Pasta, Jenny Lind, Mme. Sontag, Catherine Hays, and Mme. Bishop, exactly as written for them, with incredible ease and perfection.

MAURICE STRAKOSCH, Musical Director and Conductor.

### PROGRAMME

- I. Grand Fantasia de Concert on favorite airs from The Child of the Regiment, composed and performed by M. Strakosch, piano.
- II. Happy Birdling of the Forest, Bravura Song by Wallace. Composed for Katherine Hays and sung by Adelina Patti.
- III. The Mother's Prayer, a Fantasia Religiosa, composed and executed by Ole Bull.
- IV. Ah, non giunge, celebrated Rondo Finale from La Sonnambula, sung by the Signorina Adelina Patti.
- V. Paganini's Witch Dance, performed by Ole Bull.

This extraordinary and eccentric composition has only recently been received by Ole Bull, up to which time the execution of the Treble and Harmoniques not being believed possible.

### PART SECOND

- I. The Banjo, a new Capriccio Characteristique, composed and executed by M. Strakosch.
- II. Comin' through the Rye, the favorite Scotch Ballad, sung by Signorina Adelina Patti.
- III. Grand National Fantasia, on the violin alone, performed by Ole Bull, as dedicated to the Senate and Congress of the United States at their request, and performed on the occasion of his first concert at Washington.
- IV. Jenny Lind's Echo Song, sung by Signorina Adelina Patti.
- V. The Carnival of Venice, performed by Ole Bull.

### An American Artist

Of Emma Bostwick, soprano of New York:

"Mrs. Emma Bostwick is a lady of apparently thirty years of age, tolerably full of form and face..... Light-complexioned, light hair..... modest and sensible demeanor..... Prepossessing and substantial without being especially brilliant..... She cannot soar away and warble on the higher notes like Jenny Lind, nor has she the power of Parodi. But in purity of tone and exquisite finish of execution she is fully equal if not superior to them. She has this advantage, she sings English songs plainer than either of them. We heard the last song with the conviction that if Mrs. B. had been born in Italy or Germany she would be regarded as the queen of song. We know this is setting it up rather steep but we write just what we think."

(Concluded in Musical America, Sept. 8)

## MORAL Talk Ended Concert

The advertising exhibition being held in the Public Library, New York, contains a large poster—sheet program bill of a concert given in 1794. The wording is as follows:

"Mr. and Mrs. Solomon, vocal performers from the Southland. Having performed their concerts in South-Carolina, Georgia, Virginia, Boston, Portsmouth and Salem with great applause have now the honour of waiting on the Ladies and Gentlemen of Newburyport for the purpose of performing them an amusement worthy the patronage of the people. This evening (Tuesday) April 22. A Concert of vocal and instrumental music will be held at the Union Hall, consisting of Recent and fashionable Songs and Duets interpreted with Recitation of several pieces, prosaics in verse, from the most celebrated authors and the Songs connected with them. The concert is to be divided into three parts. At the end of the first part of the concert will be delivered a Moral Lecture in three parts called the Provoked Husband or the Reformed Wife by Mr. Nedfield, Mr. Solomon, Miss Brown, Mrs. Solomon. The favorite song of the 'Flaxen Headed Plough Boy.' The much admired air, 'The Lass of Richmond Hill.' A favorite Scotch Song, called 'Bonny Jim of Aberdeen.' The much admired Song of 'Heaving the Anchor,' short, called 'Hoe Heo.'

At the end of the third part of the concert will be delivered a Moral Lecture called Thomas and Sally or the Sailor's Return by Mr. Redfield and Mr. and Mrs. Solomon. The favorite duet 'The Rose Tree'; Diben's favorite Song of the 'Greenwich Pensioner or the Disabled Tar.'

Tickets at 3/ each for Ladies and Gentlemen, and children under 12 years of age 1/6 may be had at the place of performance and at the Star printing-office. Doors to be opened at 6 o'clock and the curtain to rise at 7."

BELLE CALDWELL.



OLE BULL CAME TO COLUMBUS FOR A GRAND CONCERT BRINGING PATTI, AGED EIGHT

## Reveals Secret of "Sings"

### Variety Is Basis of Community Work

MILWAUKEE, Aug. 29.—"What is the secret of successful community singing?"

This question was put to Frederick Carberry, community song leader who is teaching some 400,000 Wisconsin people to sing together in Milwaukee parks.

"Endless variety," was his answer. "Don't tire the people. Don't preach to them. Don't try to educate them. Just let them enjoy their natural bent for singing."

Mr. Carberry finds a lack of suitable songs his greatest handicap.

"The songs chosen must have a driving rhythm," he says. "They must have life and movement. That is why I sing many of my songs rather faster than some leaders. Patriotic airs, for instance, should have strength, dignity and impressiveness to instill patriotism. And still I lead America faster to get the driving force which every good community song must have."

### Enjoy Old Songs

Mr. Carberry is fond of old songs such as The Old Oaken Bucket, Old Folks at Home. The public never seems to tire of these, he maintains.

"People like to sing because singing blots out their cares and worries," Mr. Carberry says. "They come with a thousand irritations in their minds. With the first burst of song, a great glow of fellow feeling surges over them. They begin to think and feel together. We teach love of home, love of family, patriotism, loyalty. A thousand good qualities are taught pleasantly through the medium of song, and the people do not know they are being taught."

Thousands of motorists come to the "sings" an hour or two early to get good parking places.

C. O. SKINROOD.

### PEPYS-COATES OPERA

Germany will hear a one-act opera, next year, composed by Albert Coates to a libretto written by his wife around a subject taken from Samuel Pepys. The episode is that of the lady in male attire. The world première will be in Munich.

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## Arranges New Concert Series

*H. M. Dudley Organizes Washington Course*

WASHINGTON, Aug. 29.—Giving the greatest artists to the greatest number of people is the ideal Harold M. Dudley has sought to serve in organizing the Washington Co-operative Artists' Concert Course. The series of concerts in prospect for next season will be unique in Washington because they will be given in the evening, and will be offered at popular prices. The Washington Auditorium, the city's largest hall, will be utilized in order that lower prices may obtain. The announcement of this series, designed to meet the pleasure of those who keep business and professional hours, has met with enthusiasm and city wide co-operation. It is hoped that a real civic course both for the winter and the summer may result. A further appeal to local pride is offered in a series of mid-summer benefits by which civic, welfare, educational and recreational organizations may receive not less than twenty per cent of the proceeds of their sale of season tickets.

### A Notable Schedule

The course will present a varied schedule of concert artists including Josef Hofmann, John Charles Thomas, Paul Whiteman and his orchestra, Sophie Braslau, Efrem Zimbalist, Richard Crooks, Emanuel Zetlin, the two Egyptian Helens, Maria Jeritz and Elizabeth Rethberg, who will appear consecutively; and the Philadelphia Chamber String Simfonieta, which will have the assistance of two local musicians—Weldon Carter, pianist, and Charles Trowbridge Tittmann, bass.

The executive staff for the Washington Co-operative Artist Concert Course comprises: Harold M. Dudley, director; Edward D. Talbert, tickets and boxes; Bess Davis Schreiner, publicity; Louis Fosse, general manager, Washington Auditorium, and C. J. Gockeler, treasurer.

Mr. Dudley comes from Indianola, Iowa, where he received his education and taught history at the Simpson College. Mr. Dudley has been officiating as teacher of history at the American University, and has also been registrar at the Washington College of Music. He was the organizer of a civic and co-operative league to give concerts to Indianola "shut-ins," through the assistance of local musicians. As many as 200 concerts were heard by these people on various Sundays.

DOROTHY DE MUTH WATSON.

### CHANGES IN LAWRENCE

LAWRENCE, KAN., Aug. 29.—Thomas A. Darremore, director of the University of Kansas Glee Club (men's), is to have a year's leave of absence from his duties in the School of Fine Arts. During his sabbatical vacation, Eugene Christy, tenor, associate professor of voice, will conduct the organization. Agnes Husband, associate professor of voice, has returned from a year's study in New York, and will resume charge of the University Women's Glee Club, succeeding Meribah Moore. Irene Peabody, assistant professor in voice, has returned after an absence.

F. A. C.

### CLUBS FEATURE MUSIC

SEDALIA, Mo., Aug. 29.—Kiwanis and Rotary clubs both featured musical programs at recent luncheons. Participants came from the Missouri State Fair offices, in advertisement of the fair, being held from August 18 to 25.

L. D.

## Singer Honored at Exposition

*Long Beach Observes Schumann Heink Day*

LONG BEACH, CAL., Aug. 29.—Ernestine Schumann Heink was honored by having Aug. 13, designated as Schumann Heink Day at the Pacific Southwest Exposition, held in Long Beach. Luncheon in the Pacific Coast Club was attended by 200 musicians and club women, and Mme. Schumann Heink, in replying to the greeting of Mayor Oscar Hauge, said:

"America does not always appreciate its own talented singers. We must work together not only for politics, but for something that keeps nations peaceful—music. Schumann Heink's days of singing are over . . . well, may be once in a while I shall sing for charity or my soldier boys in some small hall, but my work is now going to be teaching the technic to talented American girls and boys."

### Clubs Sponsor Programs

After the luncheon, Mme. Schumann Heink went to the Exposition, where the programs were in charge of twenty-one women's clubs, with Josephine Hyde as general chairman. She was met at the gates by soldiers from Fort McArthur, and escorted to the Outdoor Theatre in which a program was given. Outstanding was the singing of Laura Townsley McCoy, coloratura soprano, a protégée of Mme. Schumann Heink, who was accompanied by Leith Stevens. Others on the program were: Calmon Luboviski, violinist, accompanied by Claire Mellonino; Chief Yolache, Indian tenor; the Mozart Quartet; the Marimba Band; Samuel Pedraza, Mexican tenor; Arnold Blackner, cowboy tenor; Rene Tumanova, Russian opera singer; Prokonoff Brothers, balalaika players, and the Volga singers.

Following this program, a reception was held in the Fine Arts Building; and an evening banquet in the Chinese Gardens was attended by nearly 1,000. Myranna Richards Cox, formerly of the Mission Players sang, and other exposition entertainers appeared.

### Notable Guests

Among those attending the various programs were: L. E. Behymer, impresario; Mrs. Leiland Atherton Irish, of the Hollywood Bowl Association; Mrs. William E. Mabce, chairman of church music of the National Federation of Music Clubs; Ellen Beach Yaw, California singer; Mrs. Joseph Zuckermann, president of the Bay City Music Association; Modest Altschuler, director of the Glendale Symphony Orchestra; Carrie Jacobs Bond, and Mrs. Albert Small, president of the Woman's Music Club of Long Beach.

ALICE MAYNARD GRIGGS.

### DAYTONIANS RETURN

DAYTON, Aug. 29.—Dwight Franz, Warren Dennison and Fred Morrison were three Dayton members of the Miami University Glee Club which recently arrived at Quebec from a five week's concert tour of Europe. Five countries were visited—England, Belgium, Holland, Germany and France. Concerts were given in London, Brussels, The Hague, Coblenz and Paris.

Mr. and Mrs. John Finley Williamson, and their children, who lived at Winston-Salem, N. C., during the six weeks summer school in church music conducted by Mr. Williamson, sailed July 30 for England, accompanied to England by Dr. T. I. Way of Cincinnati. They will return early in September.

H. E. H.

### Heard in Long Beach

LONG BEACH, CAL., Aug. 21.—A musical program at the Wayside Colony Aug. 10 was given by Mischa Koultonoff, Russian tenor; Mme. Rene Tumanova, of the Leningrad Opera, and the Prokonoff brothers, accompanied by balalaika players. A concert at the Italian Building at the Exposition, Sunday afternoon, Aug. 12, was given by Maxine Dalglish, dramatic soprano; Paul Francesco Lupe, Elena Daw, Raymond Toole, and Mme. Real Mureal.

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# AMERICANS AT WELSH FESTIVAL

(Continued from page 12)

the testpieces being a descriptive new version of The Bells of Aberdovey by Dr. Dan Protheroe, and Beloved Night, by D. Jones. Out of ten excellent choirs, a sensational victory of high artistry was achieved by the Anthracite Male Chorus of Scranton, Pa., whose neat blue jackets and white trousers made a freshly spirited visual ensemble and contrasted effectively with the scarlet uniform jackets of the Welsh Guards' Choir, another competing body. Immense enthusiasm greeted the verdict. The audience swarmed to the platform from the crowded auditorium of over 20,000 listeners. The Americans celebrated their triumph with spirited slogan yells, and the audience swelled these with traditional cries. Women fell upon the victors and kissed them promiscuously, among these being many American fellow countrymen of the winners. Carried shoulder high, Luther Basset was taken in triumph round the Pavilion field.

The climax came with the entry of the American Consul when the victors were having tea in the Refreshment Pavilion, when the Americans gave him "the high hand" and the stability of the structure was seriously threatened by the enthusiastic reception of his speech of congratulation. Talking with Luther Basset, I was interested to be informed that the chorus was only formed eight months ago specially to compete at the Eisteddfod, that it comprised eighty per cent Welsh-born or Welsh-originated members, with a supplement of Irish and English-Americans, one Italian and three Germans, and that it had not been subsidized in any way but had earned its entire expenses of \$20,000 by concert-giving to enable it to cross the Atlantic to victory.

## Orchestral Tests

The orchestral competitions (test, Beethoven's Eroica symphony), and the string band competition (test, Intermezzo and Dargason from St. Paul's Suite, Holst), manifested the high standard of Welsh orchestral playing, mainly amateur, and fully up to symphonic standard. The prize in both instances was carried off by Cardiff organizations of Herbert Ware (conductor), being respectively the Beethoven Symphony Orchestra and the Cardiff and Cardiff String Orchestra. The Brass Band Competitions of Monday afternoon and morning, Classes A and B, provided further proof of Welsh instrumental prowess, the tests being, Class A, Wagner's Meistersinger, selection; Class B, Mountain Nymph (Barnett).

## Folksong and Folk-Dance

The Monday children's concert gave us some very delightful action-songs to Welsh melodies, and some equally terrible schoolmasterly distortions of other airs (Welsh) treated as a basis for what were really calisthenic exercises. The folksong competition for children's choirs proved delightful, true simplicity of style with no false sentimentalization predominating. The juvenile choirs contest (tests Elgar's Fly, Singing

Bird, and Heber Evans' Cambria Awake), revealed a remarkably sensitive standard of interpretation, and splendid vitality distinguished the Boys' Choirs in Sir Edward German's Rolling Down to Rio and the folk song Land of Caradog. The Girls' Choirs were sympathetic in Nicholson's Hailstorm and Gwynn Williams' Y Sipsi (The Gipsy), a piece of rustic pattern reminding one of that aspect of Welsh life immortalized in George Borrow's "Wild Wales." Twenty choirs entered for the children's choir contest, five for the boys' choral and two for the girls' choir contest.

Dr. deLloyd designated the pianist-composer contest one of the most important in the Eisteddfod. The winning effort, creatively, proved remarkable when I inspected it at Dr. deLloyd's request; it was imaginative, finely patterned and colorful, the time allowed for working the paper being only three hours. The piano-playing test included comprised Prelude, Choral and Fugue (César Franck); Ondine (Ravel) and a piece at sight. The winner, Ymgeisydd (Mansell Humphries), is a proof of the unusual talent to which the Eisteddfod offers opportunities.

Probably the most imaginative effort of the week came with the action song on a Welsh folk tune, for which there were seven entries. The victors presented a real dramatic creation, staked with imaginative, highly-decorative simplicity and in the spirit of Celtic design, the color-scheme being admirable and the action splendidly woven into a rhythmic fresco which was a happy augury for Cymric ballet in the near future. In a metropolis one could not have seen anything more finished; but to this was also added something of the legendary glamor of the Mabinogion tales, their pageantry and mystery. A wholly splendid production, indeed!

Welsh taste has been questioned by English critics. This Eisteddfod, which provided tests ranging from Purcell to Parry, from Beethoven to Bantock, with Brahms *en route*, and with works by Ravel, Debussy, Fauré, Rimsky Korsakoff, Tchaikovsky, and like composers beside the classics from abroad, lays that mock-spectre for ever, even had it not been given a death-blow at Swansea by Vaughan Thomas in 1926. The National Eisteddfod evinces a standard of taste, in its tests, which can challenge any competitive festival in the world!

A rare moment came in the veteran's contest in the Pavilion, when the entire massed audience rose involuntarily to hail the singing of the winner, Dafydd Dafis, one of the members of the famous choir of Caradog which won the sensational victory at the Crystal Palace in the middle of last century, a veteran over seventy-two years of age. Another great moment was when Dafydd Ellis finely sang the Welcome Song to the overseas visitors assembled on the platform.

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The concluding Welsh concert on Saturday brought Mair Jones and Dafydd Ellis as outstanding soloists, the former thrilling by her pure tradition of Welsh singing. The Choir was at its best in Welsh choral airs and the Eisteddfod closed in a furore of enthusiasm and massed singing by the thousands constituting the audience. The audience assembled at this festival on several days numbered over 32,000.



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## APPOINTED HEAD

May Beegle Chosen by  
Pittsburgh Society

MAY BEEGLE, PITTSBURGH IMPRESARIO, WHO BECOMES MANAGER OF THE ART SOCIETY OF PITTSBURGH  
PITTSBURGH, Aug. 22.—Mary Beegle, concert manager of this city, has been appointed manager of the Art Society of Pittsburgh and will take up this work at the beginning of the approaching season. The Art Society was founded in 1873, and is the oldest of this city's musical organizations. It has been instrumental in bringing forward young artists and in sponsoring chamber music.

Miss Beegle has handled her own series of concerts, as well as those of the Pittsburgh Symphony Association which brings orchestras to the city. Miss Beegle has also arranged visits of the Chicago Civic Opera Company and the San Carlo Opera Company. As manager of the Art Society, she succeeds Mrs. George H. Wilson, who resigned at the close of the past season. Mrs. Wilson has, however, retained her managership of the Tuesday Musical Club. W. E. B.

CHARLES CITY, IOWA, Aug. 29.—Ilza Niemack, violinist, has received an invitation to play before the national convention of the American Legion and the Legion Auxiliary to be held at San Antonio, Tex., in October. B. C.

## MR. BLUMENTHAL MISQUOTED

The announcement of George Blumenthal, manager of the German Grand Opera Company, which is to produce a non-cut version of the Ring in New York next winter, was misquoted in the last issue of MUSICAL AMERICA as saying that the movietone recordings of the cycle, as played by the German company, would be produced at the Manhattan Opera House, after Jan. 12.

Mr. Blumenthal states that the actual operatic production of the Ring will occur at the Manhattan after that date, but the movietone filmings, to be known as the Grand Opera Tone, will not be released before the summer. Rheingold and Valkyrie will be filmed in the east prior to the company's appearance here in January. Siegfried and Gotterdammerung are to be filmed in California, where the company will be playing in the spring.

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## Restore Score of Sacred Play

*Gertrude Ross' Music  
Again Effective*

LOS ANGELES, Aug. 29.—Thousands of Los Angelenos and visitors have paid high tribute to the excellence of The Pilgrimage play, in its ninth annual season. The effect of the play, depicting scenes in the life of Christ, has been heightened this summer by the restitution of Gertrude Ross' musical score, which has been permanently adopted after two years use of Bach chorales sung by the Smallman A Cappella Choir.

The Pilgrimage Theatre, located little more than a stone's throw across the canyon from Hollywood Bowl, shares with its more famous neighbor the reputation of being one of the most unique open-air theatres in America and forms a picturesque setting for the story as it is dealt with by Ian Maclaren and a cast of 200.

### Authentic Usage

Miss Ross, who was commissioned to compose the score for the fourth season, has grasped the spirit of the play, as transcribed and produced by the late Christine Wetherill Stevenson, and deserves much of the credit for the success it has had. Originally scored for small orchestra, the music this summer was arranged for a trio, violin, 'cello and organ, and a vocal quartet instead of a chorus. While the musical effect has been thus minimized, it yet plays an important part.

With the exception of a Bach chorale and a chant in the last supper scene, retained from a work composed by Dane Rudhyar, the entire score is



A GROUP OF STUDENTS AND INSTRUCTORS AT THE SUMMER HARP COLONY, SEAL HARBOR, MAINE. READING FROM LEFT TO RIGHT THEY ARE: IRENE CUMMINGS, EDNA PHILLIPS, MILDRED LAUBE, ANN MATHEWS, ELEANOR SHAFFNER, CARLOS SALZEDO, GRACE WEYMER, MARY GRIFFITH, EMILY HEPLER, JACQUELINE STEVENS, AND CASPAR REARDON

original with Miss Ross, who has made skillful use of fragments from authentic Jewish chants. An unaccompanied lament of alto voice and a clever setting of the words, "Lo, I am with you always, even unto the end of the world," climaxing in a triumphant major chord, are among the moments that remain in memory.

The quartet of singers is composed of Jessie MacDonald Patterson, Alma Lowe Creighton, Clifford Beihl and Fred C. McPherson. Sol Cohen is the violinist; Robert Alter, 'cellist, and Marguerite Bitter, organist.

The theatre lends itself to lighting effects, and such scenes as the transfiguration, the last supper, garden of Gethsemane and the ascension remain unforgettable.

HAL DAVIDSON CRAIN.

## Seattle Guests Are Notable

*Artistic Events Mark  
Midsummer Season*

SEATTLE, Aug. 29.—Midsummer brought some notable visitors and concert artists to Seattle, notwithstanding a lapse in general musical activity. Mr. and Mrs. Edgar Stillman Kelley were registered at the Olympic Hotel recently, as was Vera Bull Hull of the National Music League.

The summer master class of Sigismund Stojowski gave opportunity for a piano recital, Aug. 16, sponsored by the Associated Students of the University of Washington, where Mr. Stojowski is teaching. This program was the first of a historical series, and dealt with music of the seventeenth and eighteenth centuries. Bach, Couperin, Purcell, Leo, Scarlatti, Mozart, Haydn, and Beethoven were composers represented.

Returning musicians of the Cornish School staff were given a reception by Nellie Cornish on Aug. 2. Louise Soelberg, who has been studying eurythmics at the Dalcroze Institute at Geneva, for two years, was one of these, and on Aug. 17 gave an informal demonstration in the Cornish little theatre, assisted by Berthe Poncy. Franklin Riker, tenor, and John Hopper, pianist, collaborated in a concert Aug. 13; and the Cornish Trio, consisting of Peter Meremblum, violinist, Kolia Levienne, 'cellist, and Berthe Poncy, pianist, played on Aug. 6.

A conference of the Washington State Federation of Music Clubs heard an address by Karl Krueger, conductor of the Seattle Symphony Orchestra, who spoke on The Value of a Symphony Orchestra to Washington's Musical Advancement.

DAVID SCHEETZ CRAIG.

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A MUCH-TREASURED AND FAMILIAR PORTRAIT OF JENNY LIND

ONCE upon a time—and a wonderful time it was—in the month of August, an august, epoch moment was unfolding for America. A radiant child of the North, embodying in the greatness of her art, in the glory of her young womanhood, the spiritual elements which gave our young republic birth—a “Nordic Princess,” to repeat the happy phrase of my friend Percy Grainger’s latest Saga in music—a “Nordic Princess,” Jenny Lind, was coming to us!

It was on Aug. 21, 1850, that Jenny Lind sailed from Liverpool, embarking on the Atlantic and arriving in New York on Sunday, Sept. 1, now seventy-eight years ago according to the measure of time. But 1000 years is as a watch in the night when it is past; I use and refer to dates only as indicators of flashlights of immortality.

It is the distinctive glory of the Nordic race to apprehend the “eternal feminine” in its unsullied, its ineffable divine essence. But it is not Sweden alone! It is not any one country that can claim Jenny Lind. She belongs to the world. The world is her debtor, and the debtor of her dear native land, Sweden, for giving it so exquisite a gift. And America’s debt to Sweden is by no means limited to the charge on account of Jenny Lind’s art, large as that entry is.

#### Lind and Lindbergh

The following are excerpts from an address entitled What America Owes to Sweden, which I broadcast upon the arrival on these shores of the Crown Prince and Crown Princess of Sweden in May 1926, and which I afterward repeated in substance at the 250th anniversary of the founding of Old Swedes Church, Philadelphia.

“... The significance of the beauty of Swedish names so generally reflecting in their form the features of the mountains, brooks, streams, trees and flowers of their native land—it is a sure index of mental innocence, spiritual exaltation and purity. As an example Lind and Lindbergh... Lind signifying the Linden or maple tree, and ‘Bergh’ meaning a hill, rocky crag, height or mountain.”

“Sweden’s great gift to the world of art and to humanity at large is Jenny Lind. It has been my privileged work to study in minute detail every footstep in the life of this great artist and woman—the exquisite crystalline purity of her mentality; the struggles which were hers through the inevitable conflict with the materialism which warred against her highly developed spiritual nature. To her, art was God’s instrument, by which she could reach her fellow man. As she so simply puts it in a letter to my kinsman, Professor Blackie of Edinburgh: ‘My unceasing prayer is that what I give to my fellows may continue to live on through eternity, and that the Giver of my gift and not just the creature to whom He lent it, may be acknowledged.’”

# REVIVING the JENNY LIND Legend

## upon the seventy-eighth anniversary of her arrival in America

By Kitty Cheatham

“The Bible was to her the Book of books. She gave up her great career at its highest moment that she might have uninterrupted leisure to ponder its mighty truths. One does not wonder that she suggests the nightingale, which in shy retirement pours out from the fragrant woods its lovely melodies, to uplift and bless the hearer. No wonder that those who heard her declared that such tone was never heard before.”

#### The Singer’s Home

It was the home which Jenny Lind had built and furnished, as the expression of her own beautiful spiritual nature, that drew within its blossoming precincts guests from every quarter of the world; that is still drawing them, as evidenced by the little group pictured here, for we were all introduced to each other by Jenny Lind.

One day I encountered by seeming chance in the lobby of the Great Northern Hotel a delightful comrade. It was a great adventure at the instant it occurred. We were, to begin with, astonished to discover that the hotel was our common home. Mrs. Chas. Weatherby, my new-found friend, had made the Great Northern her home for years, as I had, and neither of us had known it. Then other discoveries followed thick and fast. I found that she is the mother-in-law of our own Mr. Guard of the Metropolitan Opera House. And then came the climax of the great adventure... the mention of the magic name of Jenny Lind. Mrs. Weatherby threw up her dear hands with rapture, exclaiming—

“Oh, . . . her voice! I hear it hear it now, always! There has never anything like its tones.”

“I was a girl of fifteen attending school in Philadelphia, when Jenny Lind landed in New York. Imagine my rapture when my uncle came to see me, bearing the thrilling message—‘Your aunt and I have come to take you to New York to hear Jenny Lind . . .’ We went. I was at her debut in Castle Garden on Sept. 11; and perhaps you can guess what this meant to a boarding-school girl. My joy was so overwhelming that I could not bear the idea of ending it. My two days’ stay was extended to seven, and I heard her sing again.”

“We had rooms just near hers at the Irving Hotel, and every day I saw her, walked and talked with her. Perhaps I was the first young American girl with whom she had come in close contact. I even helped her dress. How well I remember a maroon merino dress. She felt the love and admiration which I gave her and she gave back to me richly.”

#### Another Jenny Lind

One day I received a letter from a little girl, who had heard me on the radio, singing some of Jenny Lind’s songs, and talking of her. The child’s name was Jenny Lind (though her Swedish father does not claim direct connection with our Jenny). Little Jenny had a loved and valuable old song book, Jenny Lind’s Glee Book, which she wanted to give me. (It is in my hand in our picture.) A lovely Mozartian arrangement of one of these glee songs, The Fairies, with flute accompaniment, has been made for me by the Hungarian composer, Anna V. Wolfarth Grille, a creative genius.

Three years ago, I gave a spontaneous tribute to Jenny Lind in an

address delivered at Castle Garden, at a meeting of the Jenny Lind Association. William A. Hildebrand, its founder—and the largest collector we have of Lindiana—stood near.

One of Taubert’s happy children’s songs, Hanselein willst du Tanzen, had a place on one of my programs, and it prompted Bertha Fingau to tell me that she had heard Jenny Lind sing many of these songs.

“How I remember,” she said, “when I was a little girl, one beautiful summer day, Jenny Lind had again come to my home city, Hamburg, where she visited her relatives who were close friends of my parents. Now every one knew that the Swedish Nightingale had come again and were glad, but it was difficult to get a glimpse of her or hear her sing. However, one day, Jenny Lind expressed a desire to sing for the children, for she was very fond of the little ones and so invitations to a large number of them were sent out. Well do I remember how happy I felt to be among them. Dear mother dressed me in my best white frock, with a rosy sash, and soon all the children were arranged in a semicircle in the beautiful music room of our dear friends, where

Jenny Lind was to sing for us. We had not long to wait, and the impression of this lovely, kind and smiling singer is fresh in my mind. How sweetly she sang these Taubert Kinderlieder songs that my dear mother so often sang for us, but to hear these songs again from Jenny Lind was the great event that never left my memory.”

The triumphs of Jenny Lind, the tributes paid her, by her distinguished musical confreres, by royalties . . . are matters of historic record. We find Chopin arranging certain Polish dances for her, and himself accompanying her as she sings them. The children of Robert and Clara Schumann sit on her knees, entranced by her charm while she talks to them. And later we hear Clara Schumann’s tribute to her, (written in Hamburg just before the departure for America.)

“Jenny Lind came for a small vocal rehearsal; which turned out something more, for she sang many of Robert’s, songs and how she sang them! With such truth, with such deep feeling and simplicity, never to be forgotten! What a grand, heaven-inspired being she is;

(Continued on page 26)



MRS. CHARLES WEATHERBY, NOW 93 YEARS OLD, HEARD JENNY LIND'S DEBUT IN AMERICA. AT HER RIGHT IS LITTLE JENNY LIND, AND AT HER LEFT IS MISS KITTY CHEATHAM, THE AUTHOR OF THIS ARTICLE. STANDING ARE WILLIAM HILDEBRAND, COLLECTOR OF LINDIANA, AND BERTHA FIRGAU, WHO REMEMBERS HEARING JENNY LIND





DICIE HOWELL, SOPRANO, WAS HONORED IN ASHEVILLE, N. C., AT A BOHEMIAN PARTY GIVEN BY KATHRYN DANIEL. THE GUESTS OF HONOR ARE IN THE CENTER, MISS HOWELL ON THE LEFT OF WHITNEY TEW, NEW YORK VOCAL TEACHER, AND MARYLA GRANOWSKA, POLISH COLORATURA

## Tribute Paid to Jenny Lind

(Continued from page 25)

what a true, pure artist's soul; how all she says refreshes one; in short, never have I, perhaps loved and revered a woman as I do her."

Six months later we find her in America, shedding the radiance of her "loving kindness and tender mercies," broadcast. She requests Sir Jules Benedict, her conductor, to choose the men who form the personnel of the orchestra which accompanied her, from the New York Philharmonic Society, and later, sees that the men benefit by a special concert given for them. A lad in a Virginia University, is stricken and cannot hear her. She learns of it, seeks him out and sings to him.

In a letter written to the editor of the Swedish Biographical Lexicon (in 1865), she speaks of her art:

"The greater part of what I can do in my art, I have myself acquired by incredible labor, in spite of astonishing difficulties. By Garcia alone have I been taught some few important things. God had so plain-written within me what I had to study; my ideal was, and is, so high, that I could find no mortal, who could, in the least degree, satisfy my demands. Therefore I sing after no one's method, only as far as able, after that of the birds. . . their Master was the only one who came up to my demands for Truth, clearness and expression."

At twenty-six, after the most brilliant operatic career known to the world Jenny Lind renounced it and threw aside millions, to give, and leave to art, a crystalline purity of conception and execution, which places her in deathless splendor on a pinnacle which has never been approached. That is why, after, acquainting myself with every detail of her life and artistic development, I told her before our young artists in the glory of spiritual achievement.

## GIVE BOHEMIAN PARTY

ASHEVILLE, N. C., Aug. 29.—The Bohemian party given at the home of Kathryn Daniel was an original function. Dicie Howell was honor guest together with Whitney Tew, New York vocal teacher, and Maryla Granowska, Polish coloratura. The guests at this festivity are seen in the above picture. From left to right, back row, Kenneth Howe, Ben Purdy, Sigmond Blomberg, Victor Kutcher, Donald Blanchard, Peth Peake Roberts, Lilan Fisher Maude Kilgore, Mr. Jowett, Mrs. Morqus (Arcadia, Fla.) Opie Morris, Mr. McKay, Marguerite Smathers, Anton Polillo. Front row, Margaret Keyes, Paul Richmond, Mrs. Easterby, Mrs. Floyd Vyrar, Blanche Loftain (above), Lucille Lanier (front), Mme. Granowska, Mr. Tew, Miss Howell, Lillian Dowell, Mrs. O. C. Hamilton (president of Asheville Music Festival Association), Mrs. Daniel and Perry Jones. Mrs. Daniel's assistant hostess was Blanche E. Loftain. The party was carried out in Oriental atmosphere, guests appearing as characters from operas or musical history. Lucille Lanier, who is conducting a school of dancing, gave a Greek dance, and Donald Blanchard, director of the Little Theatre, contributed a reading.

## PLAYS IN ENSEMBLE

BOSTON, Aug. 29.—Frederic Tillotson took part in a program of French works given by the Ecole Francaise of Middlebury, Vt., on Aug. 9, playing the piano in association with Georges Fourel and J. C. Thomson, violinists; Lucette Meillard, viola player, and Carl Zeise, 'cellist. Music by Fauré, Debussy and César Franck was on a program in which Mr. Tillotson's solos and the ensemble numbers were interpreted with much artistry.

## Philadelphia Awaits Opera Season

PHILADELPHIA, Aug. 29.—Plans are now developing despite summer heat and humidity, for an opera season that will surpass anything Philadelphia has heard for decades, since those days when Oscar Hammerstein opposed the Metropolitan Opera Company, and both organizations were transporting Caruso, Farrar, Tetrassini, Garden and others of the first flight of songbirds across Jersey to the new Philadelphia Opera House and the historic Academy of Music.

All of the several companies which are to enliven Philadelphia's operatic annals for 1928-29 will present their attractions at the old and centrally located Academy of Music. The concentration of all performances in the Academy will mean a better distribution of dates and also preclude inconvenient rival bills. Already sixty-four performances, to include a number of novelties, have been definitely dated. These include twenty-one by the Metropolitan from New York (an increase over last season), sixteen by the Civic Opera Company, twelve by the Philadelphia Grand Opera Company, twelve by the Pennsylvania Grand Opera Company, and three by the Philadelphia Operatic Society.

## Civic Opera Prospectus

The Philadelphia Civic Opera Company will open its sixth season Oct. 18, appearing usually on Thursday evenings. Owing to the more limited capacity of the Academy, in comparison with the Metropolitan, the company has been obliged to raise its prices slightly, but it will maintain its policy of a generous number of fifty-cent, seventy-five cent and one dollar seats. The top price for an orchestra chair is \$4. The sensational feature of the Civic's season will be the American premiere of Strauss's *Ariadne auf Naxos*. Last season the company gave the first American production of his *Feuersnot*, which has been kept in the repertoire. There is hope that Siegfried will be added to the Ring list, and there is a definite prospect for Meistersinger. Among French revivals is Charpentier's *Louise* and Gounod's *Romeo et Juliette*, Massenet's *Manon* and Leroux's *Le Chemineau*. The Italian list will include such works as *L'Amore dei Tre Re* and *Jewels of the Madonna*. At least one Mozart work will be given.

The Philadelphia Grand Opera Company will present its twelve operas on alternate Thursday evenings, beginning October 25 and ending April 11.

Henri Elkan, formerly of the Phila-

delphia Orchestra, is chorus master and assistant musical director. Dr. Rodzinski, the conductor, also the assistant conductor of the Philadelphia Orchestra and conductor of the Curtis Institute Orchestra, is noted in his own country of Poland as an operatic director and has conducted several operas locally with marked distinction. The company is maintaining its former schedule of \$3.50 top, and will also have fifty cent and one dollar seats.

The organization will enlarge its repertoire by a number of operas: *Thais*, *L'Oracolo*, *La Navarraise*, *La Forza del Destino*, and *Un Ballo in Maschera*. Some of these have not been done locally since the Hammerstein revivals. This company, which gave the first Philadelphia performance of Eugen Onegin last season, continues this interesting work in its repertoire, and also promises two additional Russian works, Tchaikovsky's *Pique Dame* and Rubinstein's *Demon*.

## Polish Opera Offered

The Pennsylvania Grand Opera Company will begin its season Oct. 10, earliest of any of the organizations, and conclude the series of twelve on May 1, thus playing later than any of its contemporaries. Walter Grigaitis is on the conductor's list. Associated with him is Fabien Sevitzy, of the Philadelphia Orchestra, the director of the Philadelphia Chamber Music Simphonietta. He is a nephew of Serge Koussevitzky, of the Boston Symphony. Mr. Sevitzy has already conducted Russian opera with excellent results in this city. As the Pennsylvania Company is to feature Slavic lyric drama, his addition is a matter for congratulation. The company has fixed a scale of prices from \$5 to \$1.

Khovantschina, which had its American premiere last season, will be retained, and other Russian works underlined are *Coq d'Or* and Rubinstein's *Demon*. The company will also make a Wagnerian venture, offering *Tristan und Isolde*. A distinctive novelty will be the Polish opera, *Verbum Nobile* (*The Noble Word*) by Moniusko.

## More Novelties

The Metropolitan will as usual sing on Tuesday evening. Its repertoire is never announced in advance, but as in the past Mr. Gatti-Casazza is expected to bring over the salient revivals and all the New York novelties. And if *Martha* is given in New York it is sure to be exported over here! The Metropolitan top price is \$7.

The Apollo Opera Company, which gave a very agreeable revival of the once popular *Crispino e la Comare*, for its debut offering, will offer historically and musically interesting works, such as *Ruy Blas*, and *Linda di Chamounix*. Rodolfo Pili is the director and the conductor is Carlo Nicosia, one of Hammerstein's leading conductors, who has been living until recently in retirement near Philadelphia.

The Philadelphia Operatic Society will enter its twenty-third season, offering three works, to be selected from the less hackneyed section of the repertoire, in English.

W. R. MURPHY.

## IOWA BOOKS TALLEY

CEDAR FALLS, IOWA, Aug. 29.—Marion Talley will give a song recital on Oct. 26, as the leading attraction of the Iowa State Teachers' College entertainment course.

B. C.

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# Musical Americana



By **HOLLISTER NOBLE**



## Oscar Thompson Appointed Critic of New York Post

THE appointment of Oscar Thompson, formerly executive editor and chief critic of *MUSICAL AMERICA*, to the music desk of the New York Evening Post, is news that draws congratulations both to Mr. Thompson and to the newspaper which has obtained his distinguished services.

Having a newspaper background of some twenty years experience and being a practical musician whose studies began early in life, Mr. Thompson brings to his new duties an authority which has long been widely recognized. His connection with *MUSICAL AMERICA* extended over eight years, during the last period of which he sat at the executive desk; but it has not been only as a musician that Mr. Thompson has won general recognition in the newspaper field. As a feature writer, managing editor, city editor, make-up editor and editorial writer, his associations have been extensive. The New York Sun, the New York World, the Pittsburgh Post-Gazette, Seattle Times, Cincinnati Enquirer, Vancouver Province, Toledo Blade, Tacoma News-Tribune and Newark Star-Eagle are newspapers which have had the benefit of his alert mind and brilliant pen. He has also contributed to the Musical Quarterly, to Modern Music, the Musician, Singing and Playing, and Music and Musicians, in addition to having written for the Associated Press.

As an editor of *MUSICAL AMERICA*, Mr. Thompson had much to do with arrangements of this paper's \$3,000 symphony contest, which was won by Ernest Bloch.

For the Post, the appointment settles a question which has repeatedly agitated journalistic circles in New York. After the late Henry T. Finck retired from the music desk, the Post was besieged by writers who eagerly sought to succeed him. The difficulty of finding a suitable successor was solved for one season by Ernest Newman's engagement as guest critic; and later for two years by Olga Samarooff's entrance into journalism. But when Mme. Samarooff's affiliation with the Post came to the end, the old burning question was fanned by speculation into fresh flame; and countless guesses as to who might be invited to fill the coveted position have been in constant circulation. It is announced that Charles Pike Sawyer, associated with the Post as music editor for a notable period, will remain in his accustomed office.

Born in 1887 in Crawfordsville, Ind., Mr. Thompson belongs to a family noted in the literary world. He is a son of Will Henry Thompson, author of the poem High Tide at Gettysburg, and a nephew of Maurice Thompson, novelist, essayist and literary critic.

P. K.

Leopold Stokowski arrived Thursday on the Hamburg-American Line's new motor ship, "Orinoco."

### More About Youmans

Vincent Youmans, the young composer of operettas and musical comedies, has a fine gift of melody and a fine appreciation of melody in other composers . . . the debacle occurred in Paris . . . up in his apartment one night while playing a bit of Schubert on his Gaveau came that terrible little boy, George Antheil . . . probably there were a few Pernods . . . and a few minutes later in dropped Erny Krenek, who cleaned up a pile from 'Jonny Spielt Auf.'

Youmans played snatches of nineteenth century melody . . . Krenek and Antheil looked bored . . . more Pernods . . . Antheil grew sentimental and played some of his early music, limpid, melodic music full of romantic sentiment . . . "Kid stuff,"

muttered Antheil, 'here's my latest' CRASH . . .

When the piano was put together again Krenek started in . . . the place was in an uproar.

"I lost my temper," declared Youmans, "I told them they were crazy . . . that it wasn't music; it was an outrage . . . and to put it sweetly the party broke up."

### What Price Glory?

Gladys Axman is going to sing with the Beethoven Symphony this winter? . . . Lucille Chalfant has been studying with Vincenzo Bellezza, the Met's versatile conductor . . . Bellezza was panned in London by Ernest Newman for conducting Boris Godunoff too fast . . . a couple of days later another critic panned Eugene Goossens for conducting it too slow.

Why didn't Tito Schipa join the Summer Colony at Ravinia this season? . . . he stopped at the Edgewater Hotel in Chicago and drove out every time he has to sing . . . perhaps Louis Eckstein didn't like the monkey shines of the Count and Countess di Nicotine, Schipa's pet marmosets. Chaliapine is resting at his villa at San Juan de Luz in the Pyrenees.

Danise contemplated going to San Francisco in his powerful Renault . . . but friend wife objected strongly and Danise made his reservations on the Overland Limited . . . Danise, with Frank Wenker of the Met as a pound of ballast, recently drove his Renault from New York to Glen-coe, Illinois, in two and a half days . . . that's why Frau Danise likes the Overland Limited.

Sleuths tell us that Winifred Purnell, the English pianist, who is coming to America this fall, looks like Beethoven and sticks exclusively to the classics . . . her traveling companion, a certain person of more or less importance, announces *sotto voce* whenever possible, that Winifred is the reincarnation of Beethoven—spiritually and physically. Hum.

### Golfing on Broadway

Sleuth Walter Koons of this sheet, strolling down Broadway, passed the Metropolitan Opera House a few days ago . . . terrific thuds and bass imprecations issued through the deserted lobby doors . . . Walter, fearing Earle Lewis, chef d'affaires de box office, was being set upon for advance seats to The Egyptian Helen, rushed to the rescue . . .

He found the Earle trying out a new set of golf clubs on the corrugated rubber mat in the lobby . . . Earle explained that the box office would not open until October but that corrugated rubber left impressions on golf clubs that showed the defects in the direction of one's stroke . . . that par for the 39th street course was 5 . . . that golf was . . . thud, swear, thud . . . probably the new season will find a course of clock golf in the reception room . . .

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FREDERICK R. HUBER, MUNICIPAL DIRECTOR OF MUSIC AT BALTIMORE, RIDING AT LAKE PLACID WHERE HE WAS GUEST OF THE CLUB FOR THE SUMMER



WILLIAM R. STEINWAY, GENERAL MANAGER OF THE EUROPEAN HOUSES OF STEINWAY AND SONS, CONVERSES WITH JOSEF HOFMANN IN KISSINGEN, GERMANY



GUSTAV KLEMM, COMPOSER-CONDUCTOR, WHO APPARENTLY IS LOOKING FOR AN INSPIRATION FROM THE MAINE SKIES, OR PERHAPS LISTENING FOR THE DINNER GONG



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ARTHUR BAECHT, VIOLINIST, HAS BEEN TUNING UP BY AN ADIRONDACK WATERFALL, THIS SUMMER



A MODERN SVENGALI HAS FOUND A NEW TRILBY. IN THE CHARACTER OF S. FIND GEORGE PICKERING, HEAD OF THE VOICE AND PIANO DEPARTMENT OF THE EMMA WILLARD SCHOOL AT TROY, N. Y., AND TRILBY IS NO OTHER THAN OUR OLD FRIEND STUART ROES, PIANIST AND ACCOMPANIST



ETHEL FOX, SOPRANO, YOUNGEST MEMBER OF THE SAN CARLO OPERA COMPANY, ON THE BANK OF THE FRENCH BROAD RIVER NEAR ASHEVILLE, N. C., DURING THE RECENT FLOOD



A GROUP AT MENGELBERG'S CASA, DURING AUGUST. FROM LEFT TO RIGHT: MARIANNE GUNTHER, WILLEM MENGELBERG, ELLEN BOTTENHEIM AND RUBIN GOLDMARK